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# TONIC-SOL-FA

BY

John Curwen

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rate the various elements of a complete course of pianoforte *technique*, and to provide students with the means of attacking and overcoming the different special difficulties which have to be encountered. With this view, the Studies have been arranged in groups, those in each group being placed in progressive order, and having reference to some one particular difficulty. The greater part of the Studies themselves have been selected from the standard works of the most eminent Study-writers, and with these are included numerous others, which, though of equally great practical utility, have hitherto been less generally accessible.

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# EXERCISES

FOR THE

# WEAKER FINGERS

BY

## J. A. O'NEILL.

---

## PREFACE.

IT is an acknowledged fact that the chief obstacles to good execution and equality of touch lie in the weakness of the fourth and fifth fingers, and in a want of dexterity in passing the fourth finger over the thumb.

To overcome these difficulties the following Exercises have been specially designed. Their object is to place the weak fingers on a perfect equality with the others, thus entirely avoiding the defect of the general mechanical exercises, which, by allotting as much (or more) work to the naturally strong as to the naturally weak fingers, leave the *relative* inequality of strength and skill unaltered.

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PART II. will greatly assist the performance of all scale and *arpeggio* passages, and tend to overcome the executional difficulties generally met with in advanced works.

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# TONIC SOL-FA

BY

JOHN CURWEN.

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# PREFACE.

THIS Work is not intended to teach those ignorant of music how to sing, but to explain the Tonic Sol-fa Notation and method of teaching to those who are already familiar with the established mode of writing music by means of the Staff. A knowledge of that notation is taken for granted, and it will be mainly by comparing the two notations that the various points of the new notation will be made clear.

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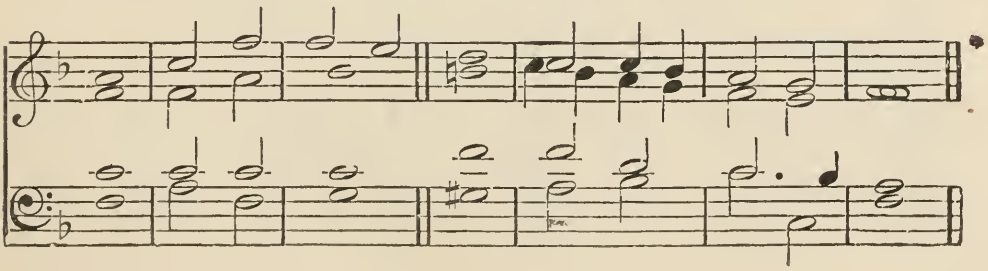
# A TONIC SOL-FA PRIMER.

## CHAPTER I.

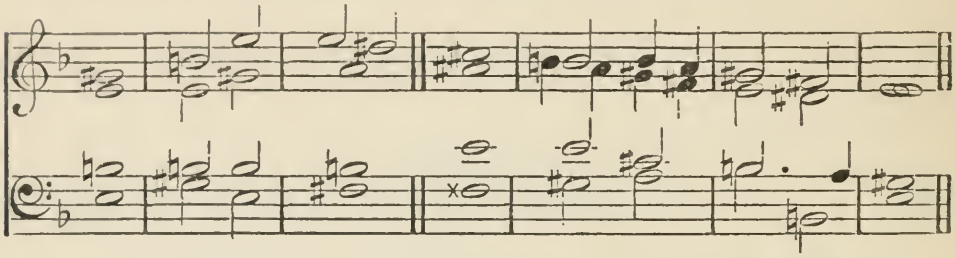
### RELATIONS OF THE TWO NOTATIONS.

It is often forgotten that the Staff Notation is a notation of the keyboard of the pianoforte. In the early stages of its development, when clefs were placed on any line, and the composer used as many lines—from one to twelve—as were necessary for his music, it was more of a notation of relative than of absolute pitch. But the improvement and wide diffusion of keyboard instruments has caused the notation to settle down into a pictorial representation of black and white digitals. The normal key is assumed to be C, and all other keys are represented as departures from that.

A little reflection will show that although this arrangement represents a fact of the keyboard, it has no counterpart in the experience of singers. Let us suppose that an organist finds the following chant in F too high for his choir:—



He thinks he would like to transpose it a semitone lower. With the music in F before his eyes, the following represents the process that goes on in his mind as he plays in E :—



Some, perhaps, may object to this as a caricature, and say that only mechanical players transpose in this way, while all who have any ear for the inner spirit of music transpose by mentally regarding each note as the first, fifth, seventh, &c., of the key. No doubt this is true. But we are now considering the Staff Notation merely as a picture of the keyboard, and if players choose to see beyond that picture into key-relationship it is another matter, although doing so brings them very near to the Tonic Sol-fa system. By whatever mental process transposition at sight from the Staff Notation is accomplished, it gives trouble to the player. But what is the case with the singer? To him all keys are alike. The key of C is no more commonly used than F or D, and in point of convenience it is no more natural or easy than B. The process which the choir undergo in the case we have imagined is very different to that which the organist experiences. When he lowers the chant a semitone, few if any of the singers will notice it; they have no altered relationships of fingering or perpetual contradiction of signs, and they sing on as easily as before.

The fact that to singers one key is the same as another is the basis of the Tonic Sol-fa Notation. In this notation the above chant in key F appears as follows :—

KEY F.

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| m | :— | s | :d' | d' | :t | l | :— | s | :s.f | m | :r | d | :— |
| d | :— | d | :m | f | :— | fe | :— | s.f | :m.r | d | :$t_1$ | d | :— |
| s | :— | s | :s | s | :— | d' | :— | d' | :l | s | :-.f | m | :— |
| d | :— | m | :d | r | :— | re | :— | m | :f | s | :$s_1$ | d | :— |

When transposed into key E it appears as follows :—

KEY E.

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| m | :— | s | :d' | d' | :t | l | :— | s | :s.f | m | :r | d | :— |
| d | :— | d | :m | f | :— | fe | :— | s.f | :m.r | d | :$t_1$ | d | :— |
| s | :— | s | :s | s | :— | d' | :— | d' | :l | s | :-.f | m | :— |
| d | :— | m | :d | r | :— | re | :— | m | :f | s | :$s_1$ | d | :— |

The only difference being that the words "key E" are placed at the beginning, for the singer's guidance, instead of "key F."*

It is asserted by some that singers strike their notes by measuring the distance from one to the other—a second, a sixth, a diminished seventh, an octave, &c., without regard to the key. This being so, they say that the Staff Notation in supplying this information gives the singer all that he needs. The singer, they say, should not be perplexed with the relationship of the tones, which in modern music often changes rapidly; all he has to do is to move along by remarking at a glance the number of semitones from the note he is on to the next. It may be true that here and there an exceptional singer possesses this power, but it is certainly not possessed by the generality of chorus-singers. To keep in mind the key-relationship of the tones is not only the easiest method, but it is the most intelligent, because it is the composer's method.†

---

* The reader is referred to the following chapters for an explanation of the signs of the notation.

† Chapter IX., on "The Mental Process in Singing," shows what are the common habits of chorus-singers in this respect.

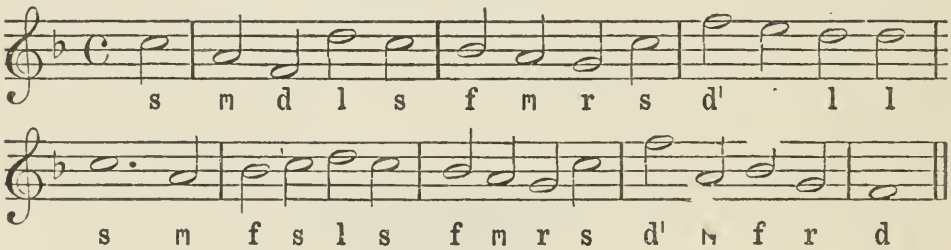
## CHAPTER II.

### THE DIATONIC SCALE.

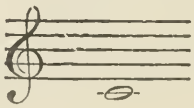
THE Tonic Sol-fa Notation consists of the initial letters of the *Sol-fa* syllables, *do* always representing the key-note. The initials of *sol* and *si* being the same, *si* is altered to *ti*. When the names are written in full they are spelled phonetically, and *sol* is invariably pronounced *soh*, that sound being more open.

| Italian Names. | Written. | Noted. |
|---|---|---|
| si | te | t |
| la | lah | l |
| sol | soh | s |
| fa | fah | f |
| mi | me | m |
| re | ray | r |
| do | doh | d |

The application of the names will be evident from the following tune :—

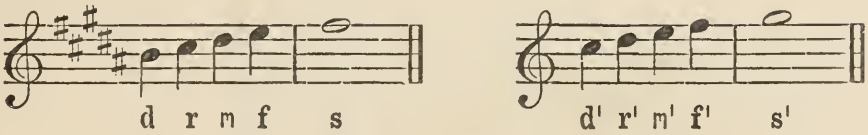



The upper octaves are represented by figures above the scale-letters, as $d'$ $d^2$; the lower octaves by figures below, $d_1$ $d_2$. In *speaking* of octaves, $d'$ is called "one-doh;" $d_1$ is called "doh-one;" and so on. In the preceding tune there are two cases of $d'$. The octave commencing on middle C

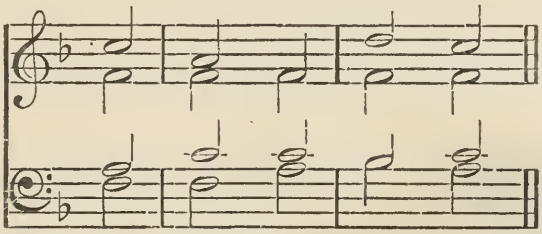


is taken as a standard. The notes of that octave bear no mark above or below, and every *doh* chosen as a key-note within that

octave is unmarked also. Thus these passages, so nearly alike in pitch, will have different octave marks—




because in the first case the *doh* is within the standard octave; in the second it is above it. The tenor and bass parts are written an octave higher than they sound. Thus the passage—



is written :—

KEY F.

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| s | m | d | l | s | | s | m | d | l | s |
| d | d | d | d | d | not | d | d | d | d | d |
| m | s | s | f | s | | $m_1$ | $s_1$ | $s_1$ | $f_1$ | $s_1$ |
| d | d | m | f | m | | $d_1$ | $d_1$ | $m_1$ | $f_1$ | $m_1$ |

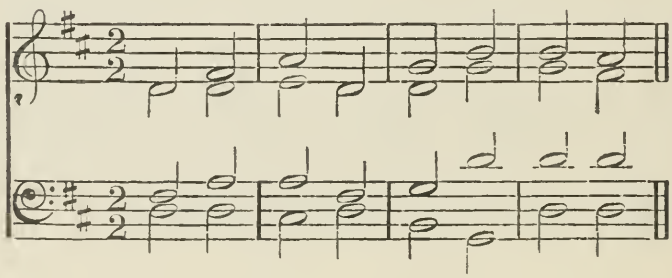
It is obvious that this saves a very large number of octave marks, while it causes no practical inconvenience to the singer.

The signs of expression, such as >, *f*, *pp*, *cres.*, &c., are used in the Tonic Sol-fa as in the Staff Notation, as well as the Italian or English phrases which describe the style of performance. Horizontal lines are placed under the letters to express *legato*, or to tie together several notes that are to be sung to one syllable, like slurs in the Staff Notation.

## CHAPTER III.

### TIME.

In order to explain the Tonic Sol-fa Notation of Time it is necessary to remind the reader of the nature of musical rhythm. Music is divided by bars into measures. It is convenient, as the French do, to use the word measure to indicate the distance from one bar to the next, and to reserve the word bar for the vertical line which separates measures. This line is used in the Tonic Sol-fa Notation to mark the *commencement* of every measure, but it is not used at the end of scores as in the Staff Notation. The double bar marks the conclusion of sections or movements:—



Key D.

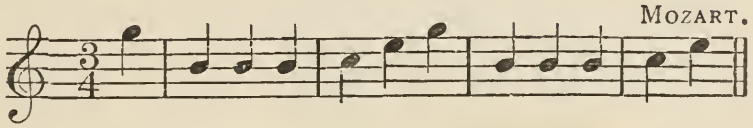
| | | | | | | | |
|---|---|---|---|---|---|---|---|
| d | m | s | d | f | l | l | s |
| d | d | r | d | d | f | f | m |
| m | s | s | m | f | d' | d' | d' |
| d | d | $t_1$ | d | $l_1$ | $f_1$ | d | d |

In the above example the pulses (or beats) of the music follow each other in the order of strong and weak, or accented and unaccented. The second note has a weak accent, and the sign

for this is a colon (:). The passage is therefore written as follows:—

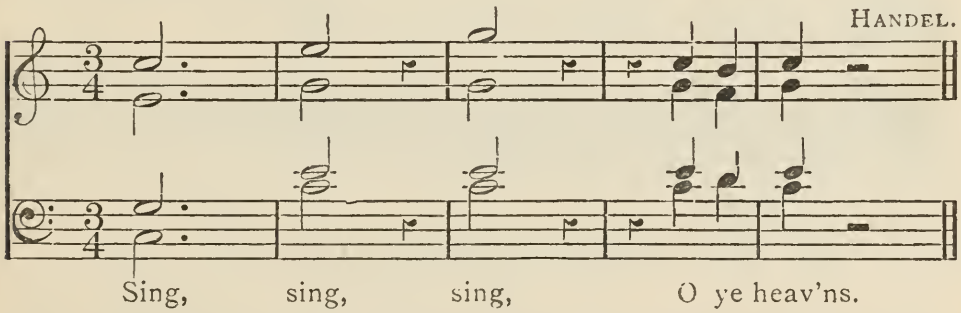
| | | | | | | | |
|---|---|---|---|---|---|---|---|
| d | :m | s | :d | f | :l | l | :s |
| d | :d | r | :d | d | :f | f | :m |
| m | :s | s | :m | f | :d' | d' | :d' |
| d | :d | $t_{,}$ | :d | $l_{,}$ | $:f_{,}$ | d | :d |

In triple measure, where the pulses are in the order of strong, weak, weak, the notation is as follows:—




| | | | | |
|---|---|---|---|---|
| :s' | t :t :t | d' :m' :s' | t :t :t | d' :m' |

It will be seen from the foregoing examples that in the Tonic Sol-fa Notation the music is cut up by the accent marks into pulses or beats, and thus when it is desired to prolong a note beyond one pulse we have only to place a dash through as many pulses as we wish to hold it. So also when there is a rest no sign is required. It is enough that the space between the two accent marks is empty:—



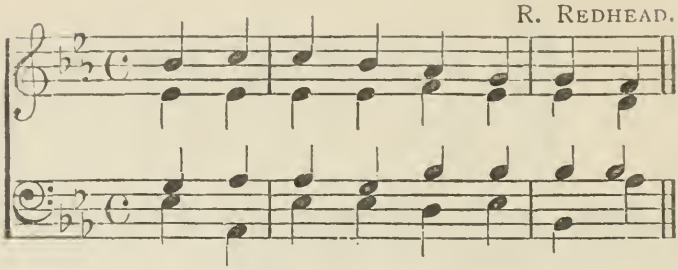

KEY C.

| | | | | |
|---|---|---|---|---|
| d' :— :— | m' :— : | s' :— : | :d' :t | d' : : |
| m :— :— | s :— : | s :— : | :s :f | s : : |
| s :— :— | m' :— . | m' :— : | :m' :r' | m' : : |
| d :— :— | d' :— : | d' :— : | :d' :r' | d' : : |

The measures we have described contain two and three beats. In the middle of measures which contain four or six beats there is a subordinate accent which is expressed in the Tonic Sol-fa

Notation by a short upright line. It is called a medium accent :—

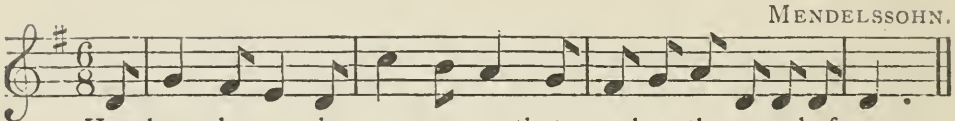
R. REDHEAD.



KEY E♭.

| s :l | l :s | f :m | m :r |
|---|---|---|---|
| d :d | d :d | r :d | d :$t_1$ |
| m :f | f :m | s :s | s :s |
| d :$f_1$ | d :d | $t_1$ :d | $s_1$ :f |

MENDELSSOHN.



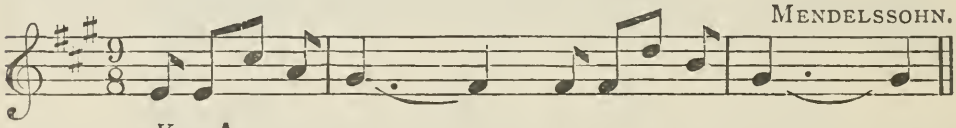
How love - ly are the mes-sen-gers that preach us the gospel of peace.

KEY G.

| :$s_1$ | d :- :$t_1$ | $l_1$ :- :$s_1$ | f :- :m | r :- :d | $t_1$ :d :r | $s_1$ :$s_1$ :$s_1$ | $s_1$ :-:- |
|---|---|---|---|---|---|---|---|

Measures are named according to the number of pulses they contain. Thus: two-pulse measure, three-pulse measure, &c. Examples of other measures are given below :—

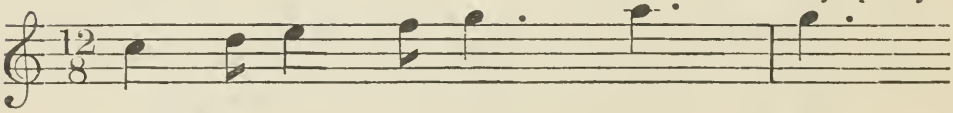
MENDELSSOHN.



KEY A.

| :$s_1$ | $s_1$ :m :d | $t_1$ :- :- | $l_1$ :- :$l_1$ | $l_1$ :f :r | $t_1$ :- :- | - :- |
|---|---|---|---|---|---|---|

HANDEL. "Pastoral Symphony."



KEY C.

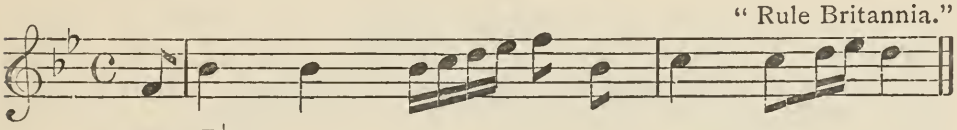
| d' :- :r' | m' :- :f' | s' :- :- | l' :- :- | s' :- :- |
|---|---|---|---|---|

In the Staff Notation the same piece may be written in $\frac{3}{4}$, $\frac{3}{8}$, or even $\frac{3}{2}$ time, at the fancy of the composer. It is clear that no such variation is possible in the Tonic Sol-fa. The pulse, or beat, is the unit, and the metronome mark indicates sufficiently

the speed. In marking the speed of a piece by the metronome there is no need to say ♪ = 60, ♩ = 40, &c. The pulse being always the basis of measurement, it is enough to say M. (or metronome) 60, 96, &c.

A pulse is divided into halves by placing a full stop in the middle of it; into quarters by placing a comma in the middle of each half; and into thirds by the use of two inverted commas. The following examples explain this :—

"Rule Britannia."

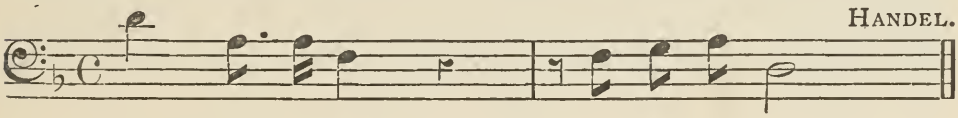


KEY B♭.

{ .s, | d :d | d,r.m,f :s .d | r :r .m,f | m ||

A sound is continued through any portion of a pulse by a continuation mark or dash, and a part-pulse silence is shown by a vacancy. The only exception to this rule is in the common time-form of a dotted crotchet followed by a quaver, or a dotted quaver followed by a semiquaver. Here the pulse divisions, being placed close together, are a sign that the sound is continued :—

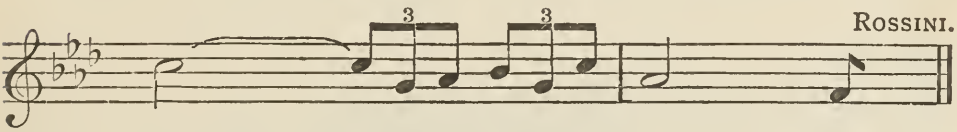
HANDEL.



KEY F. Lah is D.

{ | l :m .,m | d : | .d :r .m | l, :— ||

ROSSINI.

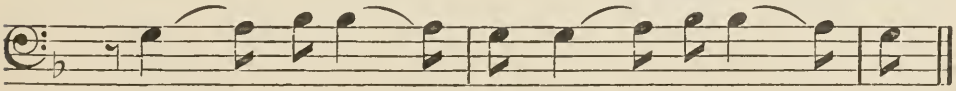


KEY A♭.

{ | m :— |- ,t, .d :r ,t, .m | d :— | l, . ||

Each measure being divided into pulses, any contradiction of the natural accent by syncopation is clearly shown :—

ROSSINI. "Stabat Mater."

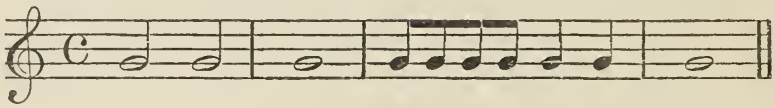


A - - men, A - - men, A - - men, A - - men.

KEY F.

{ | .r :- .m | f .f :- .m | r .r :- .m | f .f :- .m | r . ||
A - - men, A - - men. A - - men, A - - men. |

A very important part of the notation of Time is that, when properly printed, each pulse in the same line of music occupies an *equal lateral space.* In the Staff Notation this rule is not observed :—



Here the measures and pulses occupy very different space, according to the number of notes they contain. The third measure is several times longer than the second. It is found a great advantage in the Tonic Sol-fa Notation to make the measures and pulses equal: —

KEY C.

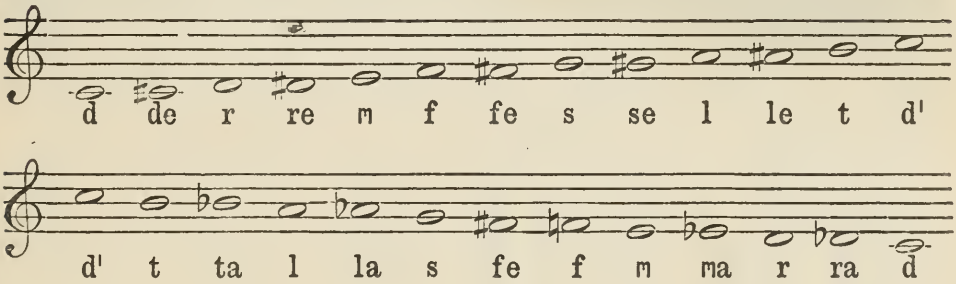
| s :— | s :— | s :— | — :— | s .s : s .s | s :s | s :— | — :— ||

The pulses are measured out, like the inches on a yard measure, and the eye rapidly values the length. An experienced Sol-faist keeps time by judging the distance between the notes, only stopping occasionally to look at the accent marks; and when through bad printing the pulses are unequal, he is completely put out.

## CHAPTER IV.

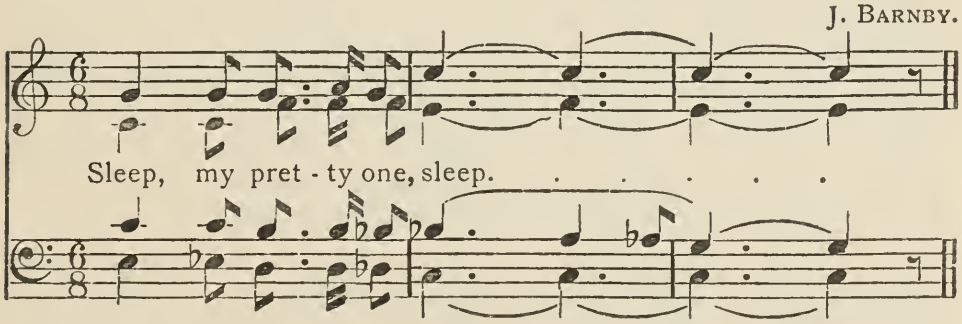
### CHROMATIC TONES AND TRANSITION.

THE names for sharpened and flattened notes are as follows. The ordinary Sol-fa name of the note has its vowel changed to "e" for sharps, and to "a" (pronounced "aw") for flats:—



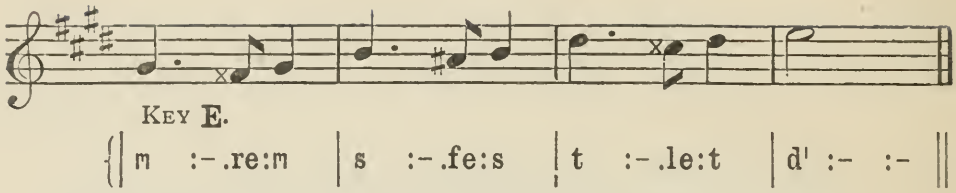

Chromatic notes are always written in full, to distinguish them from the corresponding diatonic note. Example:—

J. BARNBY.

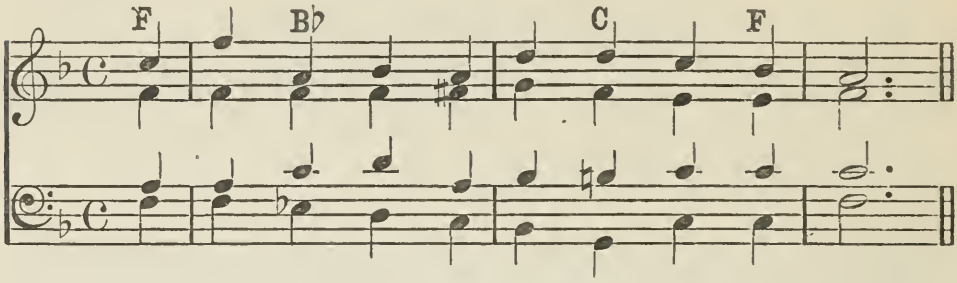



KEY C.

| | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| s | :- | :s | \|s | :- | .l | :s | \|d' | :- | :- | \|- | :- | :- | \|- | :- | :- | \|- | :- | : |
| d | :- | :d | \|f | :- | .f | :f | \|m | :- | :- | \|f | :- | :- | \|m | :- | :- | \|- | :- | : |
| d' | :- | :d' | \|t | :- | .t | :ta | \|ta | :- | :- | \|l | :- | :la | \|s | :- | :- | \|- | :- | : |
| m | :- | :ma | \|r | :- | .r | :ra | \|d | :- | :- | \|- | :- | :- | \|- | :- | :- | \|- | :- | : |




In the cases just quoted, the chromatic notes do not change the key. It is unnecessary, however, to remind the reader that modern music is full of brief entries into related keys. For example :—

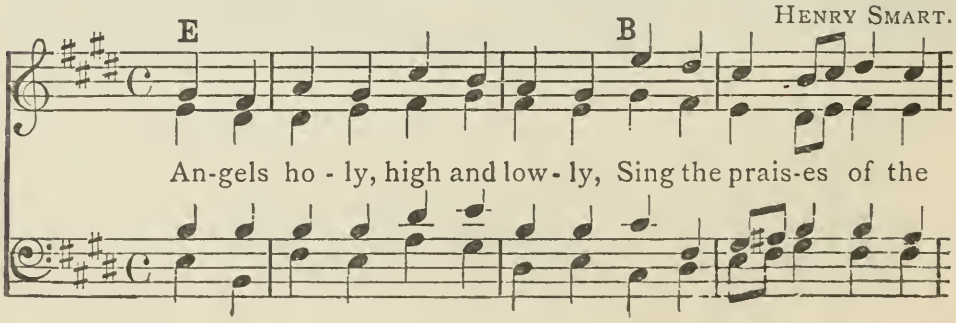


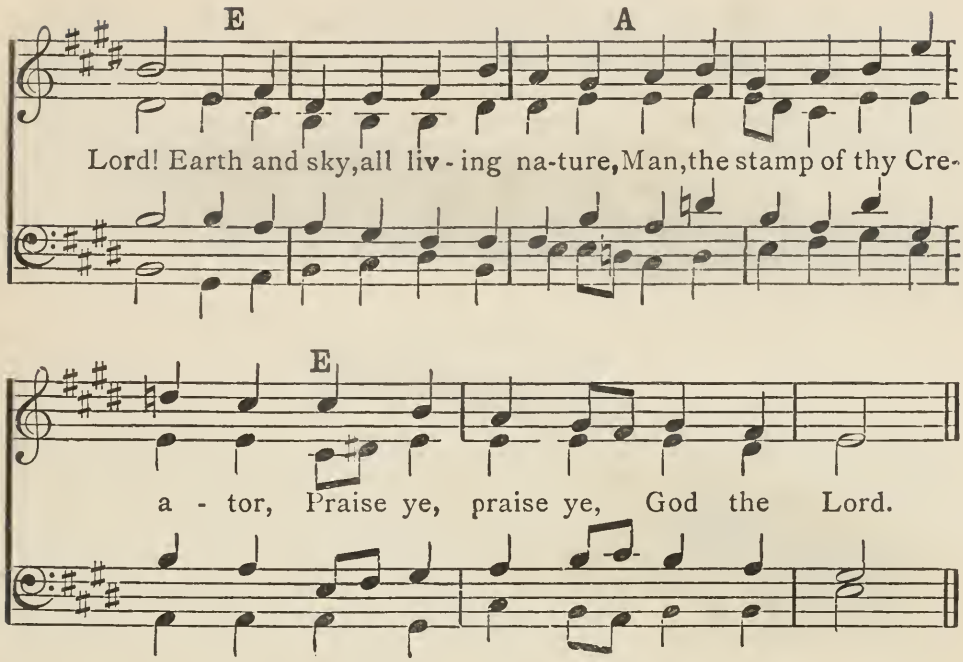

When the change of key is as short as this, the flattened or sharpened notes, as in the Staff Notation, express it :—

KEY F.

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| :s | d' | :m | f | :m | l | :l | s | :f | m | .— | — |
| :d | d | :d | d | :de | r | :d | $t_1$ | $:t_1$ | d | :— | — |
| :m | m | :s | l | :m | f | :fe | s | :s | s | :— | — |
| :d | d | $:ta_1$ | $l_1$ | $:s_1$ | $f_1$ | $:r_1$ | $s_1$ | $:s_1$ | d | :— | — |

It has been objected by some that this is forsaking the tonic principle. The third and fourth notes in the treble, they say, are te and doh in key B♭; the seventh and eighth are ray and doh in key C. Yet they are written me, fah, and lah, soh, respectively. Of course this is true, but it is for the singer's convenience that this is done. When the change of key is lengthened, we take one note as a double or bridge-note, through which to pass into the new key. The practical use of these bridge-notes will be understood by reference to the following hymn-tune :—






KEY E. B.t.

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| m | :r | f | :m | l | :s | f | :m | $^{d}$f | :m | r | :d.r | m | :r |
| d | :$t_1$ | $t_1$ | :d | r | :m | r | :d | $^{m}$$l_1$ | :$s_1$ | $f_1$ | :$m_1$.$f_1$ | $s_1$ | :$f_1$ |
| s | :s | s | :s | t | :d | s | :s | [illegible] | :$s_1$ | $l_1$.$t_1$ | :d | d | :$t_1$ |
| d | :$s_1$ | r | :d | f | :m | $t_1$ | :d | [illegible]r | :$m_1$ | $f_1$.$s_1$ | :$l_1$ | $s_1$ | :$s_1$ |

f.E. f.A.

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| $^{d}$s | :— | d | :r | $t_1$ | .d | r | :s | f | $^{m}$$t_1$ | d | :r |
| $^{m_1}$$t_1$ | :— | d | :$l_1$ | $s_1$ | :$s_1$ | $s_1$ | :$t_1$ | $t_1$ | :$^{d}$$s_1$ | $s_1$ | :$l_1$ |
| $^{d}$s | :— | s | :f | f | :m | r | :r | r | :$^{s}$r | d | :f |
| $^{d_1}$$s_1$ | :— | $m_1$ | :$f_1$ | $s_1$ | :$l_1$ | $t_1$ | :$s_1$ | d | :$^{d}$$s_1$.$f_1$ | $m_1$ | :$f_1$ |

E.t.

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| $t_1$ | :d | r | :s | f | :m | $^{m}$l | :s | f | :m.r | m | :r | d | :— |
| $s_1$.$f_1$ | :$m_1$ | $s_1$ | :$s_1$ | $s_1$ | :$s_1$ | $^{m_1}$$l_1$.$t_1$ | :d | d | :d | d | :$t_1$ | d | :— |
| r | :d | f | :$t_1$ | r | :d | $^{s_1}$d.r | :m | f | :s.l | s | :f | m | :— |
| $s_1$ | :$l_1$ | $t_1$ | :$s_1$ | $d_1$ | :$d_1$ | $^{d_1}$$f_1$ | :$m_1$ | $l_1$ | :$s_1$.$f_1$ | $s_1$ | :$s_1$ | d | :— |

At the change to key B, the smaller and higher notes belong to the old key, the larger ones to the new. The letter "t," after B, shows that *te* is the new tone introduced by the transition; the letter "f," later on, before "E," shows that *fah* is the new tone. This is to guide the singer's ear. The change is always made at the

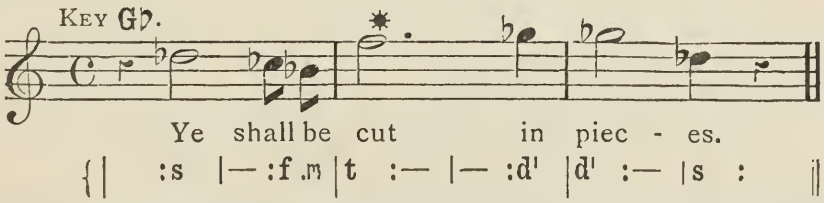
easiest place, whether this corresponds with the exact harmonic facts or not. Thus, at the *return* to key E, the change really takes place at the middle chord of the measure; but the singers glide insensibly from the dominant seventh of key B just before into the new dominant, and hence the change is written a chord earlier. It will be seen that the sequence which occurs in this tune between the third and fourth lines of the poetry is shown in its true key-relationship by means of the bridge-tones.

## CHAPTER V.

### METHOD OF TEACHING.

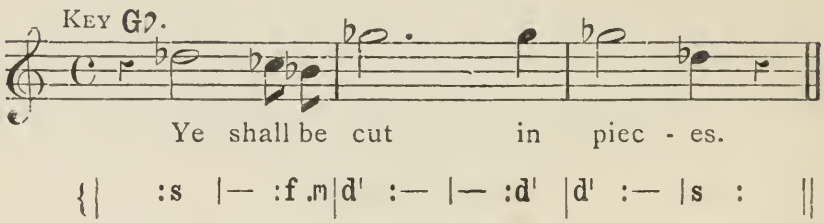
THE previous chapters have dealt with the Tonic Sol-fa *Notation*, the mode of expressing music to the eye. We now come to the Tonic Sol-fa *method of teaching* music, the educational arrangement of facts and difficulties so as to facilitate the progress of the learner. In the elaboration of this method I have occupied the best part of my life. It is the result, gradually arrived at and even now being added to, of my own experience and the experience of many teachers of the system. Our aim has been to make the beginning and progress of the pupil easy and natural, to make his study and practice thorough and many-sided; and to give him clearness of thought by directing his attention to the real nature of music.

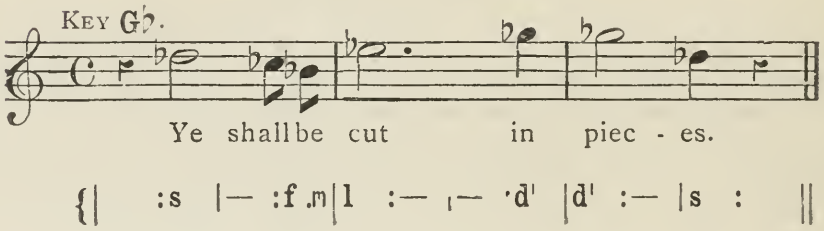
In the first place we teach singing *without the help of an instrument*. This is in order to give the learner independence. It is obvious that to be able to sing by hearing the notes played, or by touching them on the pianoforte, is not reading music at all; it is mere parrot-like imitation. Tonic Sol-fa singers are trained to strike their notes by the unaided judgment of their ears. This judgment is formed upon the place which each sound holds in the key, and not upon its absolute pitch or the number of semitones by which it is separated from the last note. Singers are taught to recognise a characteristic effect in each of the tones of the scale, called its mental effect. For example, in the following piece of unaccompanied recitative in Professor Macfarren's *Joseph*—




there is an incisive piercing effect produced by the seventh of the scale which no other tone would give us. It is not that it is

a leap to a high note merely, for if we leap higher the effect is tamer, and if we leap lower it is tamer still:—




In the same way the characters of the other tones of the scale are brought before the learner; the boldness of the tones of the tonic chord when heard in succession, the firmness of *soh*, the calm and rest of *me*, the sadness of *lah*, the desolate sound of *fah*, and the rousing sound of *ray*.

The teacher endeavours less to *tell* the pupil the effect than to make him listen for it, and feel it for himself. The object is to fix the character of each tone in the learner's mind, so that it may be kept there, and recalled. By this means the task of sounding a given name, or naming a given sound, is made easy by the recollection which the pupil has of the *personnel* of the scale tones.

In teaching the scale a diagram called "The Modulator" is used. It enables the singer to compare modes and keys, and pass from one to another. The example opposite shows a key with its dominant (on the right side) and subdominant (on the left). A complete Modulator, embracing the whole range of keys, is given on pp. 20, 21. A large part of the pupil's first exercises are in singing voluntaries from this diagram, following with his voice the pointer of the teacher.

It is often said by casual observers that Sol-fa notes are "all on a dead level" and do not show the rise and fall of pitch as does the staff. But by early training the pictorial Modulator is fixed in the mind's eye of each pupil, and the notes start into their places in the scale as he looks at them.

We lay stress on the habit of teaching the scale gradually by means of the consonant chords which it contains. Consonance is more natural to the untrained ear than dissonance; and pure intonation is better taught by striking the tones of a chord in succession than by running up or down the scale, whose adjacent notes are dissonant with each other. First, the learner has to be made familiar with the tonic chord, *doh*, *me*, *soh*, and has to sound its tones at the will of the teacher; next he does the same with the dominant chord (*soh*, *te*, *ray*); and lastly, with the subdominant (*fah*, *lah*, *doh*). This completes the seven sounds. After this he is confined to tunes and exercises which contain no more than these seven tones, and do not change the key. Next he is introduced to the simplest form of transition—to the dominant and subdominant keys. Then he attacks the minor mode, chromatic notes, and distant modulations. By this gradual process of teaching his path is made easy. He learns one thing at a time, and knows that one thing thoroughly before he passes to the next. Moreover, at each step, he finds that what he has already learned helps him.

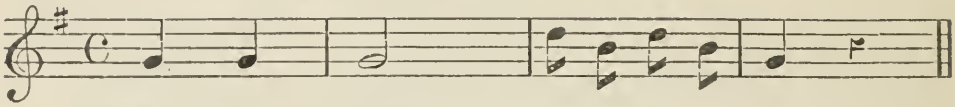
THE MODULATOR.
(COPYRIGHT.)

| | | | | |
|---|---|---|---|---|
| d' | | f' | | |
| t | | m' | | l |
| | | | re' | se |
| l | | r' | | s |
| se | de' | | | ba |
| s | | DOH' | | f |
| ba | | TE | | m |
| | | | le | |
| f | ta | | | |
| m | | LAH | | r |
| | la | | | |
| | | se | | |
| r | | SOH | | d |
| | | | fe | $t_1$ |
| | | bah | | |
| d | | FAH | | |
| $t_1$ | | ME | | $l_1$ |
| | ma | | | |
| | | | re | $se_1$ |
| $l_1$ | | RAY | | $s_1$ |
| $se_1$ | de | | | ba |
| $s_1$ | | DOH | | $f_1$ |
| $ba_1$ | | $t_1$ | | $m_1$ |
| $f_1$ | $ta_1$ | | | |
| $m_1$ | | $l_1$ | | $r_1$ |
| | | $se_1$ | | |
| $r_1$ | | $s_1$ | | $d_1$ |
| | | $ba_1$ | $fe_1$ | $t_2$ |
| $d_1$ | | $f_1$ | | |
| $t_2$ | | $m_1$ | | $l_2$ |

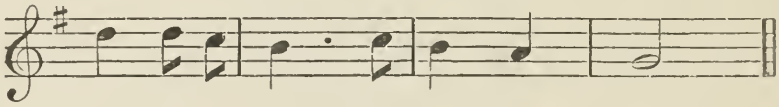
Concurrently with practice in reading from given notes, we have practice in naming given sounds. This corresponds to writing from dictation in learning a language, and this, as every one knows, is more difficult than reading. The "ear exercises," as we call them, have therefore to be kept always behind the reading exercises, but they are of great value in improving the ear.

We separate the study of Time from that of Tune. We teach it by means of the "Time Names" of M. Paris. The importance of this will be appreciated by those who have tried to teach Time to children and beginners, whether in playing or singing.

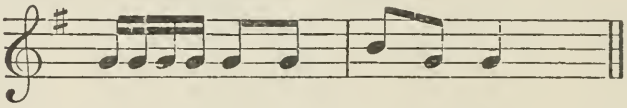
The Time Names, slightly modified in our system, will be best seen from the following examples :—



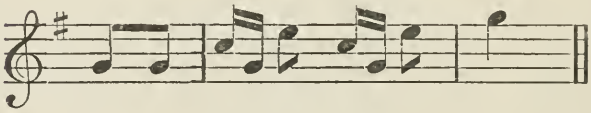
d :d | d :— | s .m :s .m | d :
TAA TAA | TAA - AA | TAA TAI TAA TAI | TAA SAA



s :s .f | m :- .f | m :r | d :—
TAA TAA TAI | TAA -AATAI | TAA TAA | TAA -AA

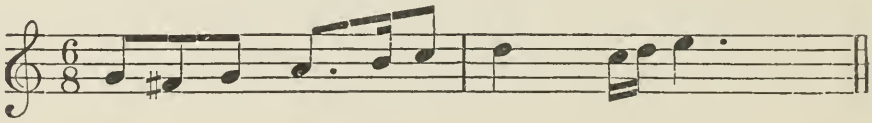


d ,d .d ,d :d .d | m .d :d
ta fa te fe TAA TAI | TAA TAI TAA



:s .s | d',s .m' :d',s .m' | s'
TAA TAI | tafa TAI ta fa TAI | TAA*

The pupil is taught to sing his early exercises on one tone to the Time Names. Thus he first learns the Time and then the tune of a piece. This may be considered a needless hair-splitting, but for beginners it is not so. It is found to give confidence and steadiness. The pupil becomes as certain of the rhythm of the music as he is of the sound of the notes, and enjoys slight variations of time, such as these :—



s :fe :s | l :- .t :d | r' :— :d'.r' | m' :— :—

This is a brief outline of the Tonic Sol-fa method of teaching. Its chief feature is that it separates *music* from its *signs*. Music

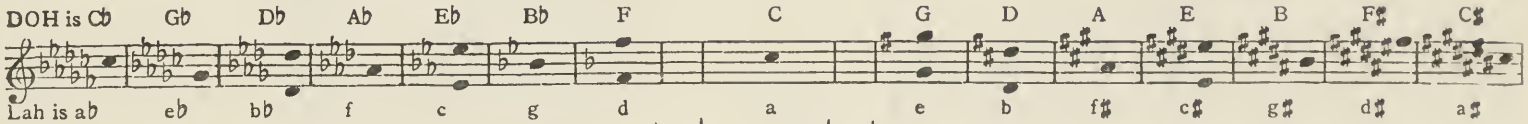
* These are only a few of the simplest divisions of Time. For a complete table of Galin's Time Names the reader is referred to the Tonic Sol-fa Time Chart, or to the works of the Galin-Paris-Chevè School.

consists of sounds, and neither crotchets and quavers nor Tonic Sol-fa letters make any sound. The Tonic Sol-fa teacher considers the ears and voices of his pupils as the material upon which he has to work. He begins without any signs at all, and only introduces them gradually as they are needed to make the pupil recognise and recall what he knows. This is the principle of Pestalozzi and all the educationists who have followed him. We may sum up in a few words the Tonic Sol-fa method: to let the easy come before the difficult; to introduce the real and concrete before the ideal or abstract; to teach the elemental before the compound, and do one thing at a time; to introduce both for explanation and practice the common before the uncommon; to teach the thing before the sign, and when the thing is apprehended, attach to it a distinct sign; to let each step, as far as possible, rise out of that which goes before, and lead up to that which comes after; and lastly, to call in the understanding to assist the skill at every step.*

* See "The Teacher's Manual of the Tonic Sol-fa Method," and "Standard Course of Lessons," by John Curwen. Tonic Sol-fa Agency, 8, Warwick Lane, E.C.

# THE STUDENT'S MODULATOR.

## GIVING THE STANDARD SCALE OF PITCH, WITH THE TRUE INTERVALS.




| | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | se | | ba | t | m | l | D' | r' r̀ | D' | s | d' | f | | | se | |
| r' r̀ | s | d' | f | | | se | ♭ | | ♯ | ba | t | m | l | r r̀ | s | d' |
| | ba | t | m | l | r r | s | C' | DOH' | C' | f | | | se | | ba | t |
| d' | f | | | se | | ba | B | TE | B | m | l | r r̀ | s | d | f | |
| t | m | l | r r̀ | s | d | f | ♭ | ta le | ♯ | | se | | ba | t, | m | l |
| | | se | | ba | t, | m | A | LAH | A | r r̀ | s | d | f | | | se |
| l | r r̀ | s | d | f | | | ♭ | la se | ♯ | | ba | t, | m | l, | r r̀ | s |
| se | | ba | t, | m | l, | r r̀ | G | SOH | G | d | f | | | se, | | ba |

| | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| s | d | f | | | se | | ♭ | ba fe | ♯ | $t_1$ | m | $l_1$ | r r` | $s_1$ | d | f |
| ba | $t_1$ | m | $l_1$ | r r` | $s_1$ | d | F | FAH | F | | $se_1$ | | $ba_1$ | | $t_1$ | m |
| f | | | $se_1$ | | $ba_1$ | $t_1$ | E | **ME** | E | $l_1$ | r r` | $s_1$ | d | f | | |
| m | $l_1$ | r r` | $s_1$ | d | $f_1$ | | ♭ | ma re | ♯ | $se_1$ | | $ba_1$ | t | $m_1$ | $l_1$ | r r` |
| | $se_1$ | | $ba_1$ | $t_1$ | $m_1$ | $l_1$ | D | RAY r` | D | $s_1$ | d | $f_1$ | | | $se_1$ | |
| r | $s_1$ | d | $f_1$ | | | $se_1$ | ♭ | de | ♯ | $ba_1$ | $t_1$ | $m_1$ | $l_1$ | $r_1$ r` | $s_1$ | d |
| | $ba_1$ | $t_1$ | $m_1$ | $l_1$ | $r_1$ r` | $s_1$ | C | **DOH** | C | $f_1$ | | | $se_1$ | | ba | $t_1$ |
| d | $f_1$ | | | $se_1$ | | $ba_1$ | $B_1$ | $t_1$ | $B_1$ | $m_1$ | $l_1$ | $r_1$ r` | $s_1$ | $d_1$ | $f_1$ | |
| $t_1$ | $m_1$ | $l_1$ | $r_1$ r` | $s_1$ | $d_1$ | $f_1$ | ♭ | | ♯ | | $se_1$ | | ba | $t_2$ | $m_1$ | $l_1$ |
| | | $se_1$ | | $ba_1$ | $t_2$ | m | $A_1$ | $l_1$ | $A_1$ | $r_1$ r` | $s_1$ | $d_1$ | $f_1$ | | | $se_1$ |

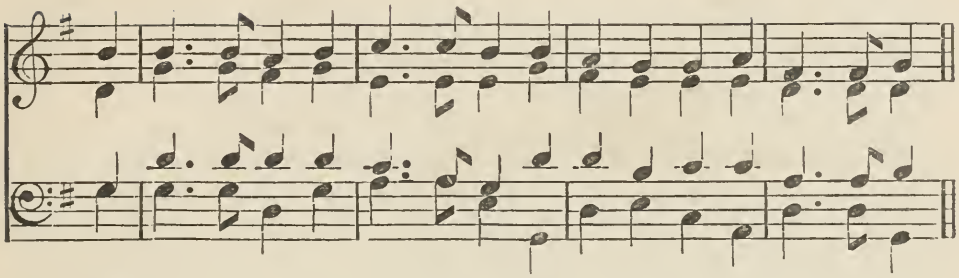
## CHAPTER VI.

### METHOD OF TEACHING HARMONY.

HARMONY, whether expressed in the Staff Notation or not, is manifestly a matter of key-relationship. In discussing the merits of any progression the *pitch* of the notes is a mere accident; the right or wrong depends on their place in the key. We may correct a fault by saying "the F should descend to E," but the remark has no value beyond the particular case to which it is applied: it is not a rule or a generalisation. And though musicians commonly talk of harmony in this way, it is impossible that they should *think* of it except in relation to key. Hence the frequent use in teaching of the terms "subdominant," "leading-note," "seventh," "minor ninth," &c., all of which express that relationship of tones which is independent of their pitch. So far we must have the consent of every musician. Is it not easy to go a step farther, and perceive that the Tonic Sol-fa Notation, which is a notation of key-relationship and only by inference a notation of pitch, is specially adapted for expressing harmony? We will first explain the Tonic Sol-fa notation of harmony, and then the method of teaching the subject.

Many celebrated teachers of harmony have felt the shortcomings of the system of figured basses, in that the figures do not show the *roots* of the chords, upon which the laws of progression so largely depend. One or two (especially Gottfried Weber and Gersbach) have used for their pupils a system of chord names on the same principle as those which, after several years of inquiry and experiment, I decided to adopt for Tonic Sol-faists. The nomenclature is very simple. We call each chord of the scale by its Sol-fa initial letter, printed in capitals to distinguish it from the note of the scale. For example:—

C. E. HORSLEY.

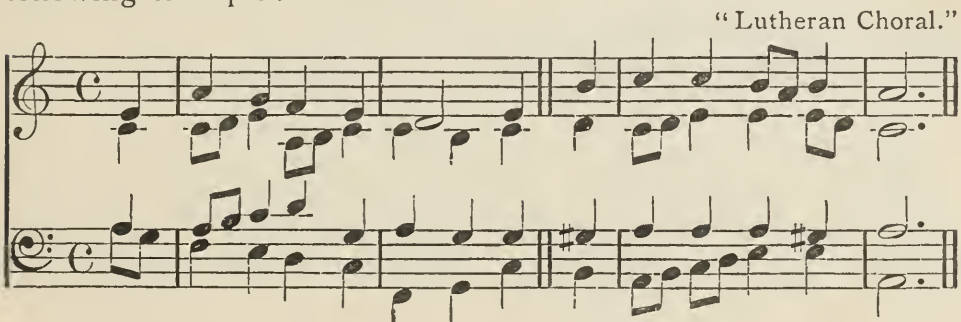


KEY G.

| | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| : m | m | :-.m | r | :m | f | :-.f | m | :m | r | :d | d | :r | $t_1$ | :-.$t_1$ | d | | |
| : $s_1$ | d | :-.d | $t_1$ | :d | $l_1$ | :-.$l_1$ | $l_1$ | :d | $t_1$ | :$l_1$ | $l_1$ | :$l_1$ | $s_1$ | :-.$s_1$ | $s_1$ | | |
| : d | s | :-.s | s | :s | f | :-.r | d | :s | s | :m | f | :f | r | :-.r | m | | |
| : d | d | :-.d | $s_1$ | :d | r | :-.r | $l_1$ | :$d_1$ | $s_1$ | :$l_1$ | $f_1$ | :$r_1$ | $s_1$ | :-.$s_1$ | $d_1$ | | |
| D | D | -.D | S | D | R | -.R | L | D | S | L | F | R | S | -.S | D | | |

Chords in the minor mode are expressed by italic capitals. The positions of a chord in relation to the bass are expressed by the letters *a*, *b*, *c*, &c., after its name. The direct form of the chord is its "*a* position" (the *a* is in practice omitted), the first inversion its "*b* position," and so on. A dissonant passing tone is shown by the letter *p*; a consonant passing tone by the letters *cp*. A passing tone which does not "pass," but returns to the note it starts from, is known as a "waving tone." The minor dominant is known as $^{se}M$. The addition of a fourth, seventh, or ninth to a chord is shown by a figure at the upper left-hand side of the chord name: $^7$R, $^4$S, &c. These rules will be best understood from the following example:—

"Lutheran Choral."

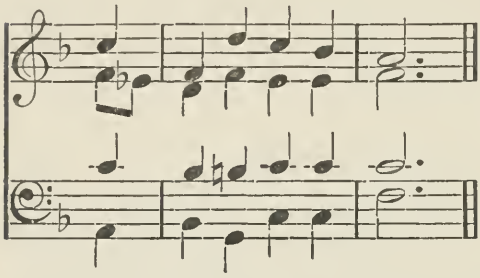


KEY C.

| | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| :m | l | :s | f | :m | r | :— | m | t | d' | :d' | t.l | :t | l | :-\|- | | | |
| :d | d.r | :m | $l_1$.$t_1$ | :d | d | :$t_1$ | d | r | d.r | :m | m | :m.r | d | :-\|- | | | |
| :l | l.t | :d' | r' | :s | l | :s | s | se | l | :l | l | :se | l | :-\|- | | | |
| :l.s | f | :m | r | :d | $f_1$ | :$s_1$ | d | $t_1$ | $l_1$.$t_1$ | :d.r | m | :m | $l_1$ | :-\|- | | | |
| L | F | :D*b* | R | :D | $^7$R*b* | :S | D | *SEb* | *L* | :*Lb* | $^{4se}$*M* | $^{se}$:$^{7se}$*MM* | *L* | :-\|- | | | |
| *p* | 2*p* | | *cp* | | | | | | 2*p* | *p* | *w* | | | | | | |

We have already shown (p. 12) that brief entries into related keys are expressed for convenience in the old key by help of altered notes. But in analysing harmony by means of the chord names the harmonic truth is always exactly given.

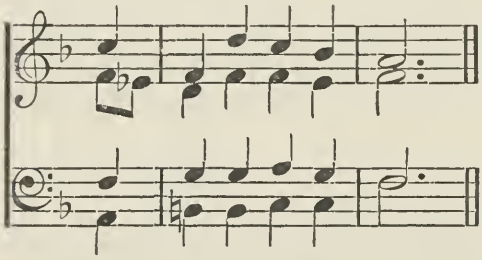
In the Tonic Sol-fa system a clear distinction is made between chromatic and transitional chords, between flattened or sharpened notes which threaten to change the key but end in re-affirming it, and those which mark the passage into a new key. This distinction is drawn by Professor Macfarren in his theoretical works. For example, in the following passage we teach that there are two transitions, first to B flat and then to C :—



KEY F.

| | | | | |
|---|---|---|---|---|
| :s | d :l | \|s :f | \| m :— | \|— |
| :d.ta$_1$ | l$_1$ :d | \|t$_1$ :t$_1$ | \| d :— | \|— |
| :s | f :fe | \|s :s | \| s :— | \|— |
| :m$_1$ | f$_1$ :r$_1$ | \|s$_1$ :s$_1$ | \| d :— | \|— |

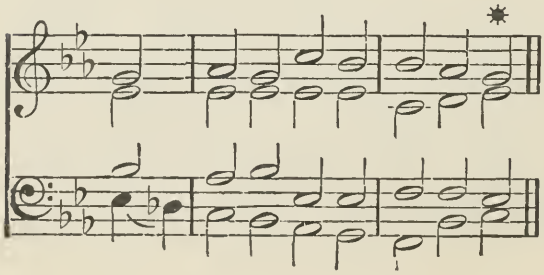
On the other hand we teach that when the same melody is harmonised as below, the flat and naturals do *not* establish a new key, and are purely chromatic :—



KEY F.

| | | | | |
|---|---|---|---|---|
| :s | d :l | \|s :f | \| m :— | \|— |
| :d.ta$_1$ | l$_1$ :d | \|d :t$_1$ | \| d :— | \|— |
| :d | r :r | \|m :r | \| d :— | \|— |
| :m$_1$ | fe$_1$ :fe$_1$ | \|s$_1$ :s$_1$ | \| d :— | \|— |

This distinction, which is carried out through all the studies of our pupils, leads them to take a broad and connected view of music, to regard it as a series of progressions and not as isolated chords. We have heard such a passage as this spoken of as ending in the relative minor :—



KEY E♭.

| | | | | |
|---|---|---|---|---|
| :m | f :m | \|l :s | s :f | \|m |
| :d | d :d | \|d :d | l$_1$ :t$_1$ | \|d |
| :s | f :s | \|d :d | r :r | \|d |
| :d.ta$_1$ | l$_1$ :s$_1$ | \|f$_1$ :m | r$_1$ :s$_1$ | \|l$_1$ |

Great confusion exists among learners on this point. We have met with some who have a notion that the "chord of F" denotes "the key of F," and who have never heard that to establish the key of any passage we must look before and after. Tonic Sol faists are taught that no one chord can establish a key, but that to do this in the course of a piece of music requires a movement from dominant to tonic of the new key.

The method of teaching harmony trains the observation of the ear simultaneously with that of the eye. The pupil begins by *hearing* a common chord and experiencing its consonance. The chord is then taken to pieces, and the source of its sweetness is shown to be the third, and the source of its strength the fifth. A single chant in four parts, made up of tonic and dominant chords, is then heard. Afterwards the subdominant is introduced; the pupil is then led to hear a dissonance, and learns that his ear feels satisfaction in its resolution, and dissatisfaction if the dissonant note leaps away. Then follows the chord of the dominant seventh and the full close which it produces when followed by the tonic. Afterwards the second inversion of the tonic chord, and then the half-close or cadence on the dominant. The essence of the system is that it teaches the commonest and most used combinations first. Instead of spreading before the pupil all the direct chords, all the first inversions, sevenths on every chord, &c., it picks out the commonplaces of simple music, and teaches them first, introducing dissonances, less used inversions, &c., one by one in the order of their frequency. For a student who is familiar with harmony it may be profitable to compile a classified table of consonances, dissonances, &c., which the eye can cover. For purposes of recapitulation such a table is very useful. But we maintain that it is not the natural order for the learner. To give the pupil one tool at a time, and teach him the use of that before giving him another, has ever been the method of educationists. The study of composition is carried on concurrently with that of chords. There are three forms of exercises—first, filling in the inner parts when the air and bass and names of the chords are given (this is the easiest); second, writing upon a figured or rather lettered bass; and, third, harmonising a given melody with the instruction to introduce certain chords, but leaving the pupil to find out the way. By means of the post, composition is now being taught on this system to hundreds of students in Great Britain, the Colonies, India, &c.

## CHAPTER VII.

### METHOD OF TEACHING THE STAFF NOTATION.

THOSE who have been trained upon the Established Notation of music will naturally inquire what are the relationships of the Tonic Sol-fa to the older Notation? Is the new Notation intended to supersede the old, and what do Tonic Sol-faists do when they want to learn the Staff Notation?

There is no rivalry between the two systems. Prejudice still lingers here and there, but musical men are fast coming to see that music is a thing which lies behind all systems and notations, and that this or that system is to be valued according as it teaches music thoroughly and well. We need not trouble ourselves with any idea of disestablishing the Staff Notation. Apart from its merits, its mere establishment is an argument for its preservation, and a sort of argument which has especial weight with Englishmen. No Tonic Sol-fa teacher is ever so foolish as to try to prejudice his pupils against the Staff Notation. We strongly disapprove, for educational reasons, of its being introduced until the learner has mastered the facts of music—Time, Tune, Modulation, the Minor Mode, &c., from our Notation, but the best of our pupils are always eager to pass on to the Staff Notation when the proper time arrives. The introduction of the Staff Notation is postponed merely that the pupil's progress may be the sounder in the end, and not from any desire to keep it from him. Let us suppose a pupil who is able to sing at sight from Tonic Sol-fa such music as a Handel chorus of moderate difficulty, wanting to learn the Staff Notation. It has often been asserted that our system leaves our pupils high and dry when they have learnt it, and shuts them off from the universal language of the art. But a pupil of this sort has very little to learn. His voice obeys his ear, his eye reports to his mind the notes of the printed page, he knows how to use his voice and to sing in tune. What he has to learn are the *signs* of the Staff Notation. He is in the position of an arithmetician who wants to learn the signs of algebra, or of an English veteran who has passed into a foreign army and has to pick up the new

words of command. All that he has learned is of use; what he has to do is to adapt himself to a new nomenclature and symbolism.

But there is no need to construct a supposed case, for we can in this matter appeal to experience. Every year we are turning out readers of the Staff Notation by the thousand, and the testimony of choirmasters all over the country is that Sol-faists make the best readers. The intermediate Sol-fa certificate can be taken with or without passing a test in singing at sight from the Staff Notation. But it is found that two-thirds of the many who have taken this certificate have elected to attempt the Staff Notation test, and have passed it. In the higher certificates the Staff Notation is still optional, but the proportion who pass in it is so great that it is the exception to omit it. When harmony and composition has been learned on our system it is in the same way quite easy to express one's knowledge in the Staff Notation. No one will suspect Mr. Hullah's examination in the Theory of Music, under the Society of Arts, to be in any degree tainted with Tonic Sol-faism, but close upon two-thirds of those who have passed it during the last ten years have been Tonic Sol-faists. In the still higher departments of knowledge we may refer to those gentlemen who have recently proceeded Mus. Bac. at Cambridge, who are Sol-faists. They think out their harmony in the Tonic Sol-fa letters, and make a rough copy of their exercises in the New Notation.

As, therefore, it is only *signs* that the practised Sol-faist has to learn in passing to the Staff Notation, we teach him the signs by *writing*. The best way to learn the characters of a new alphabet is by writing them, and so we give him graduated exercises in writing from Tonic Sol-fa Notation into Staff Notation, and *vice-versâ*. When he has the signs at command he can proceed to sight-reading from the Staff Notation to his heart's content, and when he has arrived at this point he is considered capable of looking after himself. In practice the Tonic Sol-fa Notation is concurrent with the Staff Notation, and helpful to it, not antagonistic.

## CHAPTER VIII.

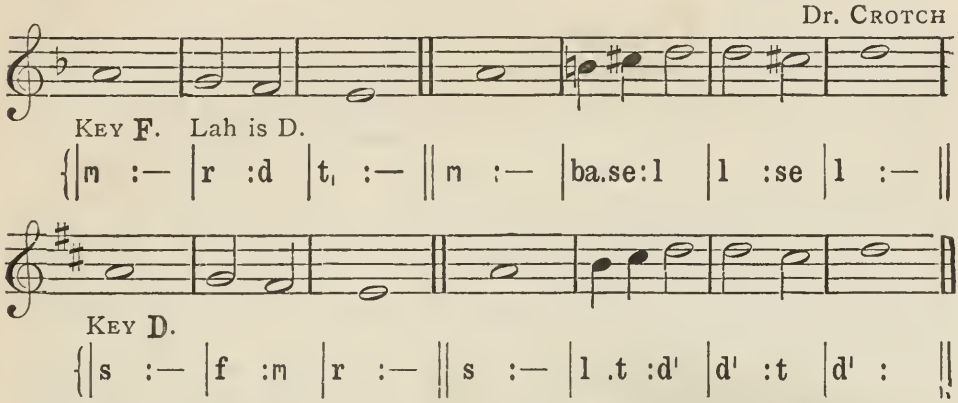
### THE MINOR MODE.

We regard the minor mode as historically developed from the old Greek and church mode on the sixth of the major scale, whose notes are the unaltered intervals of the relative major. We teach our pupils that the sharpened seventh has come in with the growth of harmony, in order to make a satisfactory dominant chord. In its original unaltered form the natural seventh is still used as a passing note, and as the note of a chord when the bass moves down by step. The sharpened sixth (which note we call *bah*) follows naturally from the alteration of the leading note, and was intended to avoid the augmented second in passing to or from the leading note. But the sixth is still used in its natural form, producing, when followed by the leading note, a pathetic effect in melody, and forming an essential part of the subdominant chord in a full close. We deny that the minor mode has any title to be considered a *key* in the same way as the major, first, because of the variableness of its scale; second, because its chief practical use in common music is as an appendage to its relative major. A composition strictly in the minor from beginning to end is very rarely to be met with. There is a constant passing to the relative major as the stronger key.

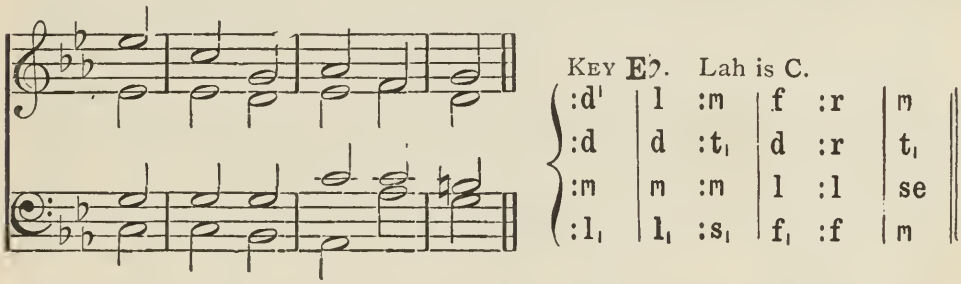
To a Tonic Sol-faist, therefore, the minor mode is the "*lah* mode." He has been already taught that the sixth of the major scale has a mental effect of sadness, and this effect is heightened by its being lifted to the importance of a tonic. It is explained that for purposes of *harmony* the seventh from *lah* is generally sharpened, and for purposes of *melody* the sixth from *lah* is sometimes sharpened. Thus the minor mode flows easily out of the relative major. A minor passage is named from the key of

its relative major, with the additional words, "lah is C, G, F♯," &c., as the case may be. The following is an example:—

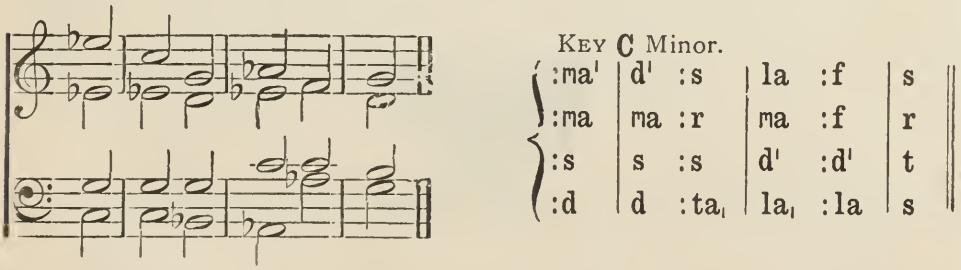
Dr. Crotch




The Staff Notation, itself an historical growth, supports this view by giving the same signature to a key and its relative minor. Here is a passage, for example, which is strictly in the key of C minor. We give the Tonic Sol-fa interpretation at the side:—




The only altered note here is the B, and this exactly corresponds with the Tonic Sol-fa Notation, in which the only altered note is *se*. If, however, with some modern theorists we regard C major and C minor as one and the same key, the minor scale being a mere modification of the *tonic* major, we should have to write the passage in both notations as follows:—




Here instead of one altered note there are eight. It has been suggested by several critics that we should write minor music in

this way, treating the third, minor sixth, and minor seventh as accidentals, and the sharp sixth and seventh as diatonic notes. But, as a fact, no teachers have ever attempted to Sol-fa the minor mode as if it were an alteration of the tonic major, and the theorists who have urged us to do so are not themselves in the habit of Sol-faing, and are not sensible of the difficulties it would involve. It would in fact be easier to adopt the modern Italian method of the fixed *do*, and easier still to give up Sol-faing altogether, than to adopt this proposal. The old English practice (see Webbe's Solfeggios) was to call the key-note of the minor mode *lah*, and this plan is pursued wherever in England and America and France Sol-faing with the movable *do* is practised from the Staff Notation.

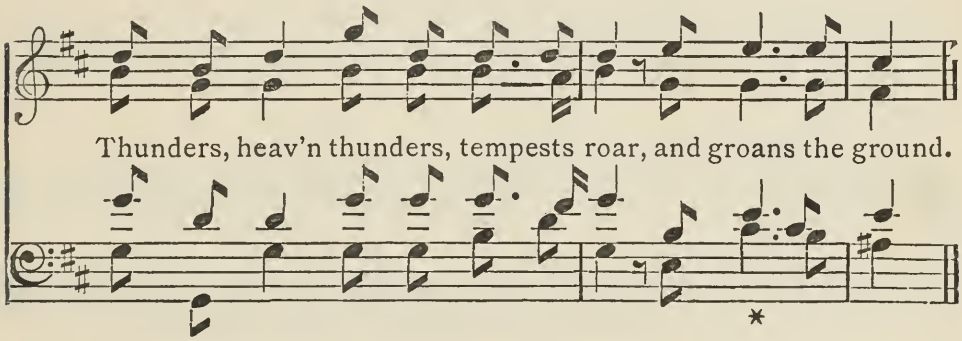
The difference between us and the theorists we have referred to is, however, a surface one. There is no disagreement about the rules of harmonising minor passages, no question as to the beauty of the minor mode. We cannot be charged with confusing the major with the minor, for appealing to results we find our singers more confident in minor music, and our harmony students as correct in their use of the two scales and in their discrimination between them as average learners on the other system. Some writers go so far as to object to the term "relative minor" altogether, and speak of it as delusive and false. Whatever language we use, however, we must all agree that in major music the minor key of the sixth is entered at least three times as often as the minor key of the first, and conversely in minor music the major key of the third at least three times as often as the major key of the first. Whether, in view of these habits of music, the word "relative" may be fairly applied to one scale more than the other, we leave common-sense to decide. In the Tonic Sol-fa method a distinction is made between modulation and transition. Modulation is used in its old sense of change of mode, and transition for change of key.

## CHAPTER IX.

### THE MENTAL PROCESS IN SINGING.

THAT singers do not produce their notes by passing mechanically from interval to interval, but that their ears are constantly remembering and expecting the tonal relationship of the harmony, is proved by the *mistakes* in classical oratorios, &c., which may commonly be heard in undertrained choirs. We give a few cases, all of which we have ourselves heard and noted in performances of more or less celebrated choirs.

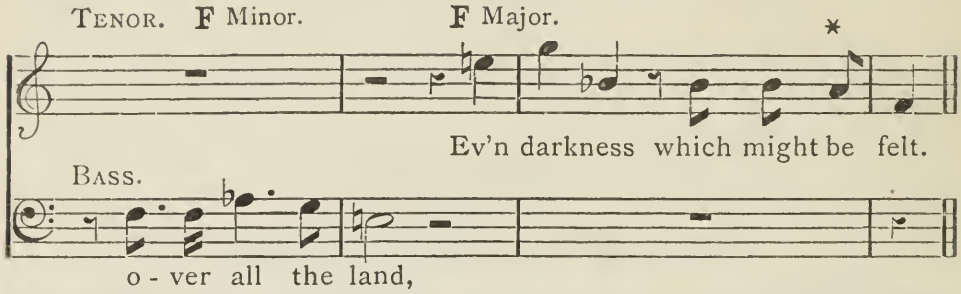
In the chorus "Glory to God," from Handel's *Joshua*, the music, though in the signature of D, comes to a decided close in G and then returns suddenly to D:—




The C sharp in the bass, at the word "groans," which announces the return to D, is approached by a wide leap, and a number of the voices sing C natural. In the Tonic Sol-fa Notation attention is called to this new note by the change of key, and the sense of "mental effect" which the singers possess would not allow them to sing the piercing "te" as a "fah":—

| Key G. | | | | | | | D.t. | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| s | .m | :s | \|d' | .s | :s | .s | s : ·l r' | \|r' :-.r' | t |
| Thunders, | heav'n | | thunders, | | tempests | | roar, and groans the | | ground. |
| m | .d | :d | \|m | .m | :m | .,r | m : ·d f | \|f :-.f | m |
| d' | .s | :s | \|d' | .d' | :d' | .,t | d' : ·m l | \|r' :-.t | r' |
| Thunders, | heav'n | | thunders, | | tempests | | roar, and groans the | | ground. |
| d | .d, | :d | \|d | .d | :m | .s | d : ·l,r | \|t :-.l | se |
| | | | | | | | | * | |

The following passage from "He sent a thick darkness" (*Israel*) is an example of the confusion of major and minor :—




The first phrase is in F minor, and the tenors in taking up the second phrase remain in F minor and sing the A that is marked with an asterisk *flat* instead of natural. The Tonic Sol-faist associates "syllable with interval," and would never sing a whole tone between *fah* and *me* at this place :—

Key A. Lah is F. F. t.m.l.

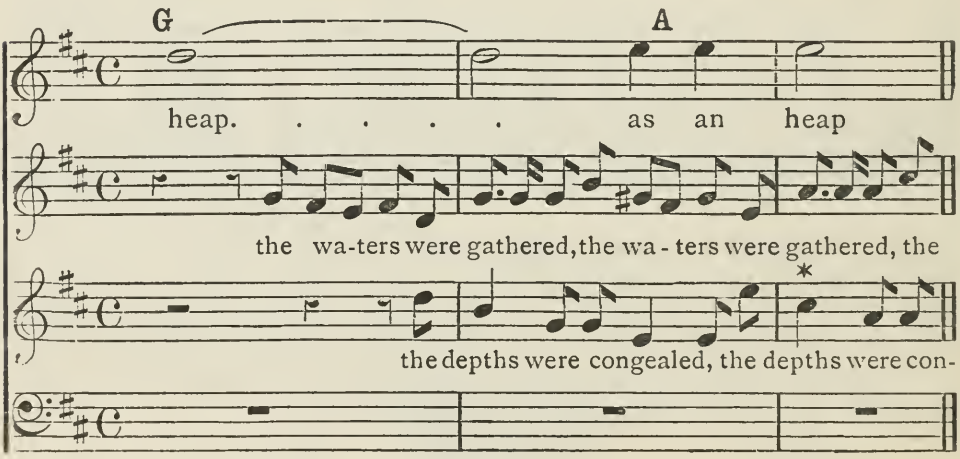
: | : | : | :se t | r' :f | .f :f .m | d

Bass. Ev'n darkness which might be felt.

:l,.,l,|d :- .t, | se, :— | : | : | :

o-ver all the land,

In the chorus "And with the blast" (*Israel*), the music (though in the signature of D) has been for ten or more bars in G, and a change to A involves a C sharp in the tenor, which is sung natural :—




In Tonic Sol-fa :—

Key G. A.t.m.

s :— | — :— | — :— | 1 s :s | s :—

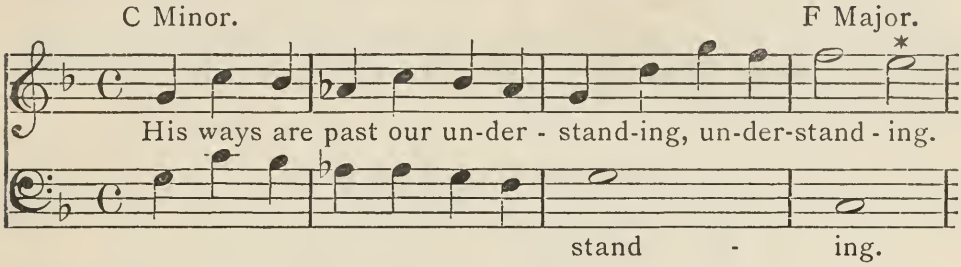
: .d | t, .l, :t, .s, | d .,d:d .m | de t, .l, :t, .s, | d .,d:d .m

: | : .s | m :d .d | l, s, :s, .s | m :d .d

: | : | : | :

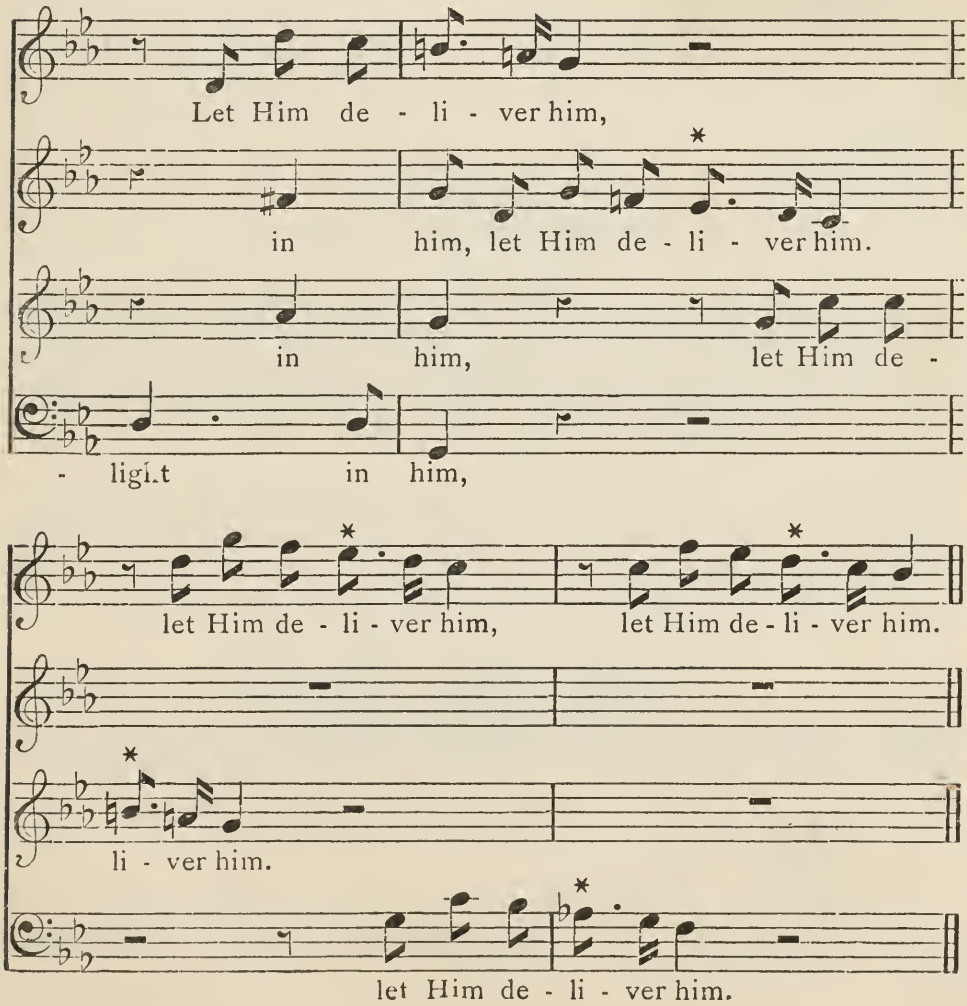
Here the change of notation calls attention to the new note.

The following passage from Mendelssohn's *St. Paul* is often wrongly sung at the place marked. The tenor and bass parts are given as sufficient for illustration :—




The music, as the accompaniment clearly shows, changes unexpectedly to F major and the E becomes natural. But it is often sung flat.

In the chorus "He trusted in God" (*Messiah*) there is a passage in which the fall of a minor and a major third is alternated :—



It is quite common in amateur performances of the oratorio to hear a confusion of tone at the points marked with an asterisk. This error is not caused by change of key, but apparently by the failure of the Staff Notation to force the singers to remember at what part of the scale they are, and where the semitones come. In Tonic Sol-fa Notation the use of a name for each scale-tone helps the singers to fix its place :—

KEY B♭. Lah is G. f. E♭. Lah is C.

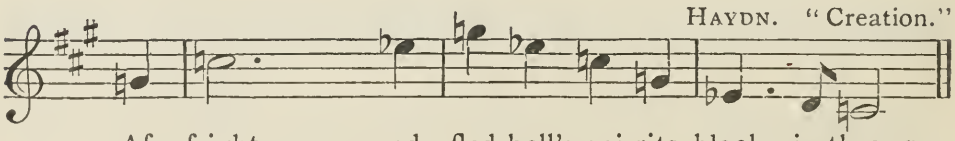
| | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| \| | .m₁ | :m | .r | \| | de se | .,ba | :m | \| | : | | | | | | | | | | | | | |
| | Let | Him | de- | | li- | ver | him, | | | | | | | | | | | | | | | | |
| \| | | :se₁ | | | | | | | | | | | | | | | | | | | | | |
| | | in | | | | | | | | | | | | | | | | | | | | | |
| \| | | :t₁ | | | | | | | | | | | | | | | | | | | | | |
| | | in | | | | | | | | | | | | | | | | | | | | | |
| \|m | :- | .m | | | | | | | | | | | | | | | | | | | | | |
| light | | in | | | | | | | | | | | | | | | | | | | | | |

| | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| \| | | | | | | | | | | | | | | | | | | | | | | | |
| | .t | :m' | .r' | \|d' | .,t | l | | | | | | | | | | | | | | | | | |
| | let | Him | de- | li- | ver | him, | | | | | | | | | | | | | | | | | |
| | : | | | \| | : | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | |
| | se | .,ba | :m | \| | : | | | | | | | | | | | | | | | | | | |
| | li- | ver | him. | | | | | | | | | | | | | | | | | | | | |
| | : | | | \| | .m | :l | .s | | | | | | | | | | | | | | | |
| | | | | | let | Him | de- | | | | | | | | | | | | | | | | |
| | | | | | | | | | .l | :r' | .d' | \|t | .,l | :s | | | | | | | | | |
| | | | | | | | | | let | Him | de- | li- | ver | him. | | | | | | | | | |
| | | | | | | | | | : | | | \| | : | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | : | | | \| | : | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | f | .,m | :r | \| | : | | | | | | | | | | |
| | | | | | | | | | li- | ver | him. | | | | | | | | | | | | |

These quotations are sufficient to prove the point that the majority of singers, whatever theories they may hold as to the mental process by which they produce their tones, do really as a fact depend upon key-relationship, and that when this relationship is abruptly disturbed or momentarily uncertain they betray their mental habits by keeping to the old key.

We give two examples of remote changes of key during the course of a movement, which appear fictitiously complex in the Staff Notation through the crowd of necessary accidentals. The more simple Tonic Sol-fa version is given under each :—

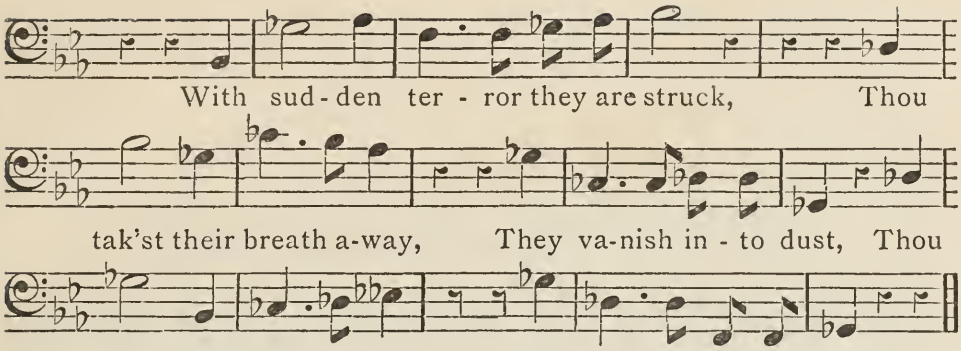
HAYDN. "Creation."



Af - fright - - - ed fled hell's spi-rits black in throngs.

KEY E♭. Lah is C.

| | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| \| | :m | \| | l | :— | \|— | :d' | \| | m' | :d | \|l | :m | \| | d | :-.t₁ | \|l₁ | :— | \|\| | | | | | |
| | Af- | | fright | - | - | - | ed | | fled | hell's | spi- | rits | | black | in | throngs. | | | | | | | |




KEY G♭.

| | | | | |
|---|---|---|---|---|
| : :m₁ | d :— :r | t₁ :-.t₁:d .r | m :— : | : :s₁ |
| With | sud - den | ter-ror they are | struck, | Thou |

| | | | | |
|---|---|---|---|---|
| m :— :d | f :-.m:r | : :d | f :-.f₁:s₁.s₁ | d₁ : :s₁ |
| tak'st their | breath away, | They | va - nish in-to | dust, Thou |

r.s d.f. KEY E♭♭. KEY G♭. t.m.l.r.

| | | | | |
|---|---|---|---|---|
| ᵈm :— :se₁ | l₁ :-.t₁:d | : :ᵐd | s₁ :-.s₁:t₂.t₂ | d₁ : : |
| tak'st their | breath away, | They | va - nish in-to | dust. |

In these cases the complexity is *not* in the music itself. The composer has not thought it worth while to change the signature, and the passage becomes a puzzle to ordinary eyes through being written in a distant key, which requires a crowd of signs and countersigns to adjust the staff relationship of the notes. In the Tonic Sol-fa Notation the key is in all cases directly stated, and the most remote transition becomes clear. Examples of this sort might easily have been multiplied from standard works.

# PRACTICAL EXERCISES.

THE plan which we adopt for teaching the Staff Notation to Tonic Sol-faists, will be here adopted for teaching the Tonic Sol-fa Notation to those familiar with the Staff, namely, a series of graded exercises in converting music from one notation into the other. The easier process of translating from the unfamiliar into the familiar (from Tonic Sol-fa into Staff) is placed first; then the converse process of translating from Staff into Tonic Sol-fa.

## CHAPTER II.

TRANSLATE into Staff Notation, treble clef, a crotchet to every note:—

1.
KEY E♭. German Choral.

{s | s d' | t :l | s f | m m | r d | f r | m m | r s }

{| s d' | t l | s f | m r | r m | f m | r r | d ||

2.
KEY F. Rev. Sir F. A. GORE OUSELEY.

{d d r | $t_1$ $t_1$ d r | m s f r | m d $t_1$ $l_1$ }

{| $s_1$ $t_1$ d r | m d f s | l l s f | m s d r | d ||

Translate into Staff Notation, bass clef, a minim to every note:—

3.
KEY A. Bass of Hymn-tune "Norfolk."

{$d_1$ | d $t_1$ d $l_1$ | $s_1$ $f_1$ $m_1$ $s_1$ | d $d_1$ $t_2$ $d_1$ | $r_1$ $r_1$ $s_1$ $f_1$ }

{| $s_1$ $m_1$ $f_1$ $s_1$ | m r d $t_1$ | $l_1$ $s_1$ $f_1$ $m_1$ | r $s_1$ $d_1$ ||

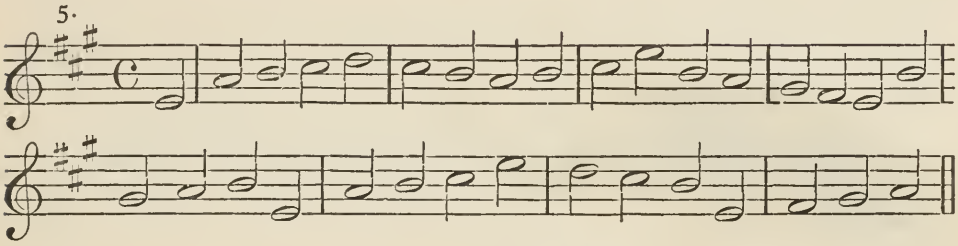
Translate into Staff Notation, in vocal score, a crotchet to every note :—

4.
KEY **E**. H. J. GAUNTLETT.

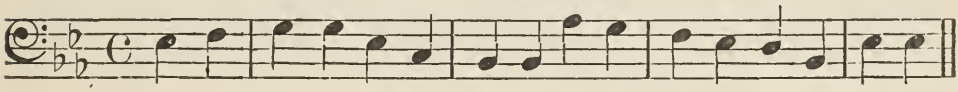
| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| m | m | f | s | d' | t | l | s | s | m | f | r | d | r | r | m |
| d | d | d | d | m | r | f | m | r | d | d | $t_1$ | d | d | $t_1$ | d |
| s | s | f | m | s | s | t | d' | s | s | l | s | m | l | s | s |
| d | d | r | m | d | s | r | m | $t_1$ | d | $f_1$ | $s_1$ | $l_1$ | $f_1$ | $s_1$ | d |

Translate into Tonic Sol-fa Notation, using no other accent marks than the bar :—

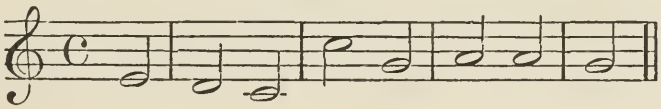
5.



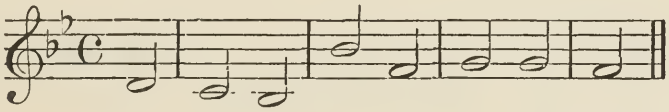
6. Bass of Hymn-tune by HENRY SMART.



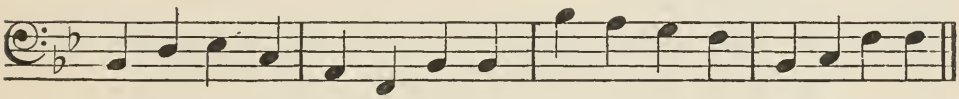
7. R. REDHEAD.



8. R. REDHEAD.



9. Bass of German Choral.



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## CHAPTER III.

TRANSLATE into Staff Notation, treble clef, a crotchet to a pulse :—

10.
KEY **G**. HANDEL. "Samson."

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| m | :s | :r | m | :— | : | | : | :t | d' | :— | :— |

Translate into Staff Notation, treble clef, a minim to a pulse :—

11.

KEY C. Dr. GAUNTLETT.

{|m :d | s :m |l :l | s :— |m' :r' | d' :t |l :d' | d' :—|s :— ||

{|d' :s | l :m |s :f | m :— |m' :t | d' :s |l :d' | r' :—|d' :— ||

Translate into Staff Notation, treble clef, a quaver to a pulse :—

12.

KEY A. G. A. MACFARREN. "Joseph."

{:s, | s :- :m |d :- :s, | d :- :- |l, :- : | d :- :- |f :- :m | m :- :- |- :- ||

Translate into Staff Notation, treble clef, a quaver to a pulse :—

13.

KEY C. G. A. MACFARREN. "The Lady of the Lake."

{:d' | s' ·f' :m' |m' :r' :d' |d' :t :l | s :— :— |— :— : | : :s }

{| d' :— :— |— :— :d' |d' :— :d' | m' :— :d' |s :— : | : ||

Translate into Staff Notation, treble clef, a quaver to a pulse :—

14.

KEY G. HANDEL. "Samson."

{| d.m :s :s | s :f .m :r .d | t,.r :f :m | r :— :— ||

Translate into Staff Notation, treble clef, a crotchet to a pulse :—

15.

KEY G. HANDEL. "Samson."

{| .s :d .r |m,r.m,f:m,f.r,m | d .r :m .f |s,f.s,l:s,l.f,s }

{| m .s :d' .t |d .s,f :m .r,d | s ||

16.

KEY C. MENDELSSOHN. "Elijah."

{| d :- .m |s .,s :d' .,d' | r' :- |r' .t :s .f,f | m :m ||

17.

KEY C. HAYDN. "Creation."

{| r'.m':f' .s' | l' .m':f' .r' | d',r',d':m',f',m' | d',r',d':m',f',m' | s' :— |— :— ||

18.

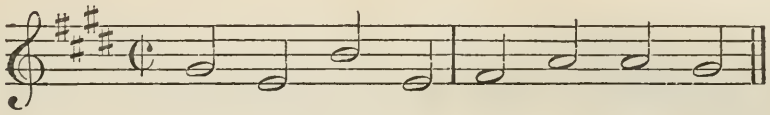
KEY F. HAYDN. "Creation."

{| m :f :r | d .m :- .s :- .t | -.d' :- .t :l .s | f :-,s.m,f:r,m.d,r}

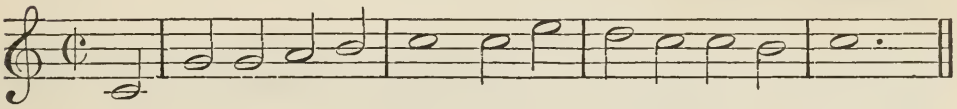
{| $t_1$ : .r,m:s,f.m,r|d :— :— ||

Translate the following passages into Tonic Sol-fa Notation :—

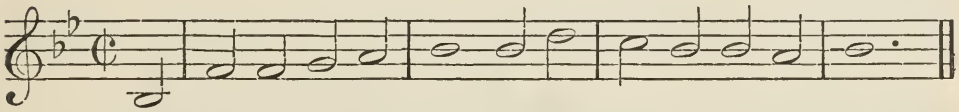
19. Dr. BOYCE.



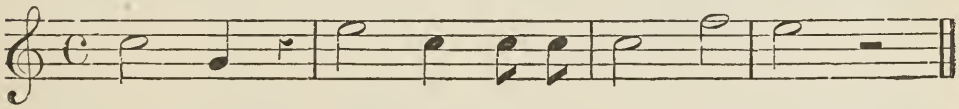
20. TESCHNER.



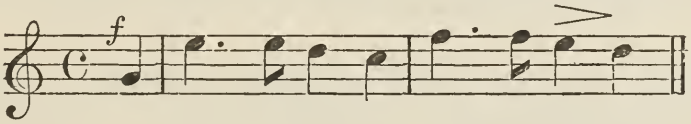
21. TESCHNER.



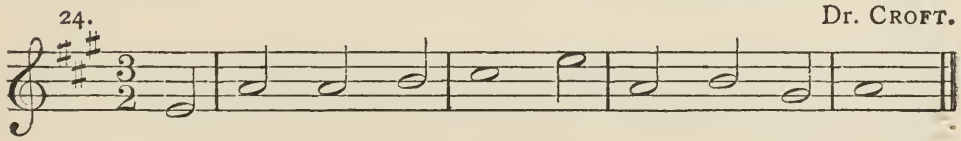
22. E. PROUT.



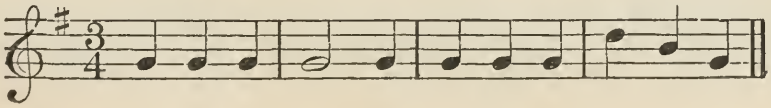
23. MENDELSSOHN.



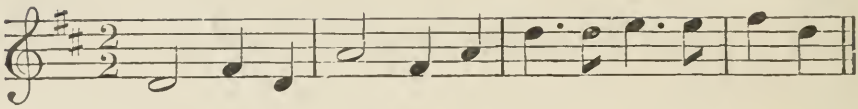
24. Dr. CROFT.



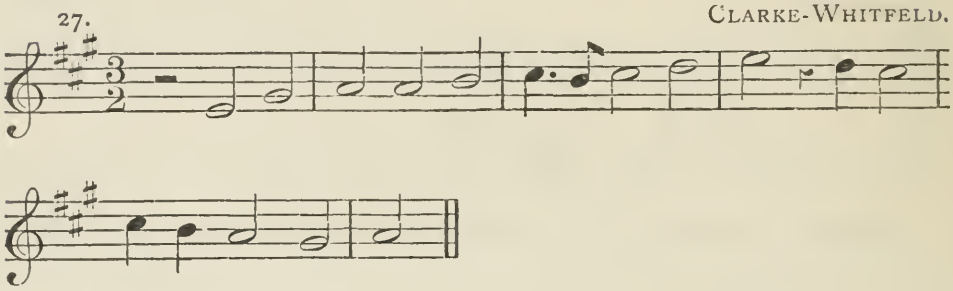
25. MOZART.



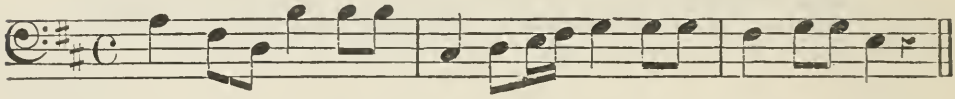
26. KRIESSMANN.



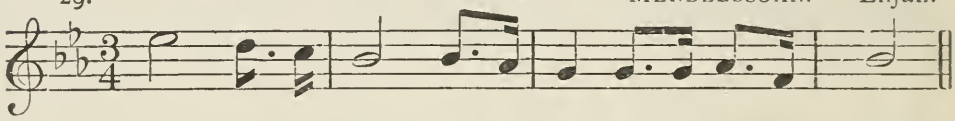
27. CLARKE-WHITFELD.



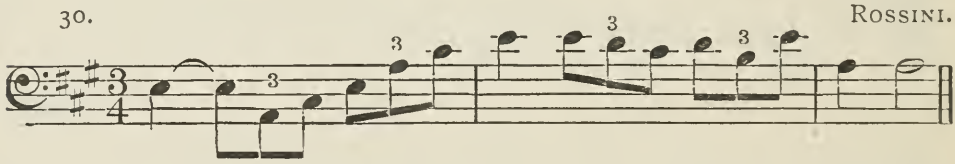
28. HAYDN. "Creation."



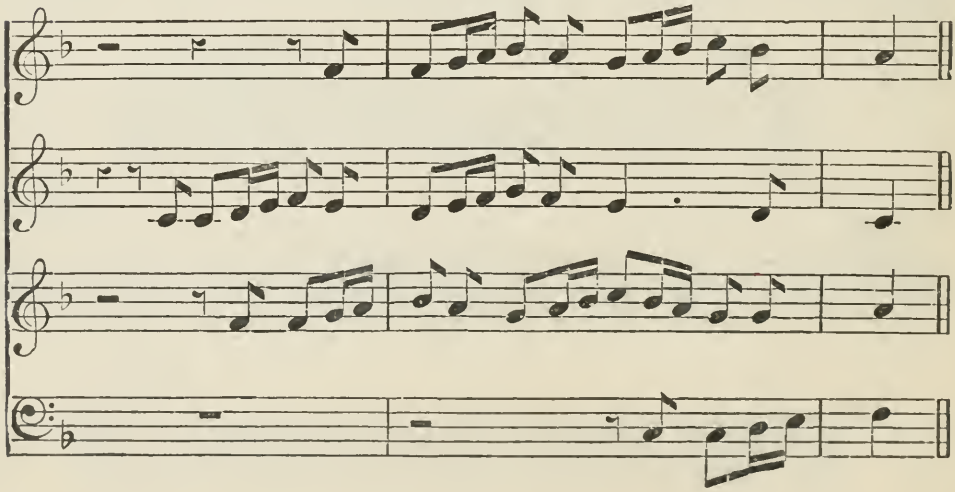
29. MENDELSSOHN. "Elijah."



30. ROSSINI.



31. HANDEL. "Samson."



## CHAPTER IV.

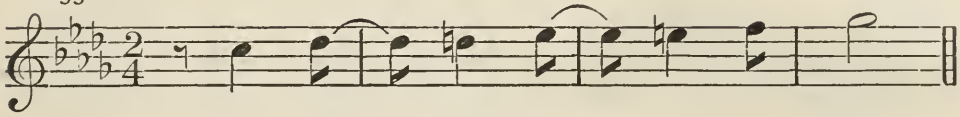
TRANSLATE into Staff Notation, a crotchet to a pulse :—

32.
KEY D. HENRY SMART.

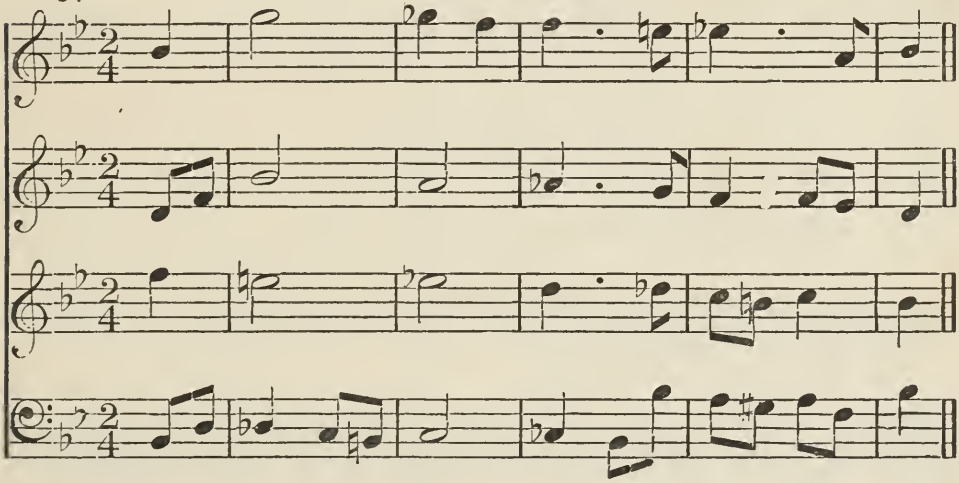
| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| : d' | \| t | :l | \| se | :s | \| fe | :f | \| m | :— | \| — | :r | \| d | | |
| : m | \| f | :fe | \| m | :— | \| — | :r | \| d | :— | \| $t_1$ | :— | \| d | | |
| : m' | \| r' | :d' | \| t | :ta | \| l | :la | \| s | :— | \| f | :— | \| m | | |
| : d | \| r | :re | \| m | :de | \| r | :f | \| $s_1$ | :— | \| $s_1$ | :— | \| d | | |

Translate into Tonic Sol-fa Notation :—

33. ROSSINI.



34. G. A. MACFARREN. Chromatic Sentences.



Translate into Staff Notation, treble clef, a minim to a pulse :—

35.
KEY G. B. LAMB.

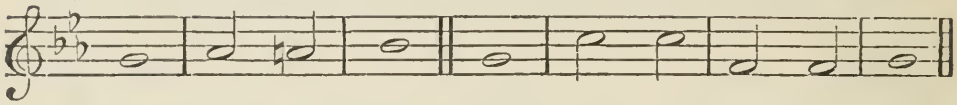
| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| d | :— | \| m | :fe | \| s | :— | \|\| s | :— | \| l | :s | \| r | :r | \| d | :— | \|\| |

36.
KEY G. Dr. W. CROTCH.

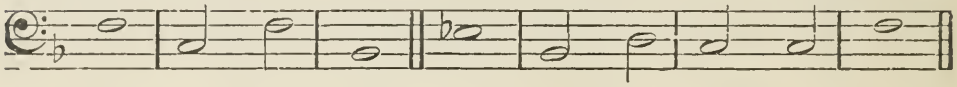
| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| m | :— | \| l | :fe | \| s | :— | \|\| r | :— | \| f | :m | \| r | :r | \| d | :— | \|\| |
| d | :— | \| d | :r | \| $t_1$ | :— | \|\| $ta_1$ | :— | \| $l_1$.$t_1$ | :d | \| d | :$t_1$ | \| d | :— | \|\| |

Translate into Tonic Sol-fa Notation, by the use of chromatic notes :—

37. Dr. W. Hayes.



38. Joseph Pring.



Translate into Staff Notation, keeping the signature of E throughout :—

39. J. Barnby.

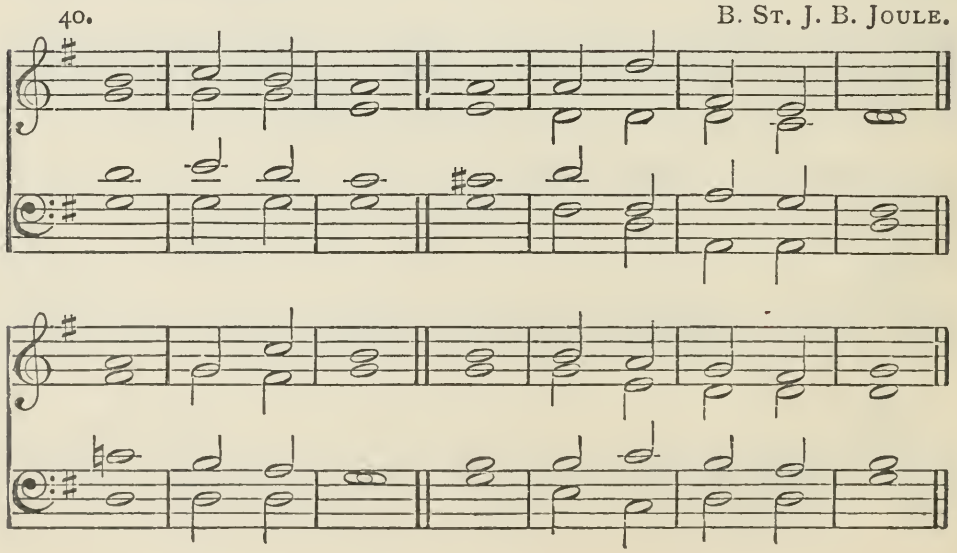
Key E. r.s.d.f. C. B t.m.l.r.s.

| | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| d | .l | :s | | :m | .s | $^{d'}$m' | :- | .m' | :r' | .,r' | d' | :d' | | :$^{t}$d | .d |
| d | .fe$_1$ | :s$_1$ | | : | | $^{ma}$s | :- | .s | :f | .,f | m | :m' | | :$^{s}$la$_1$ | .la$_1$ |
| m | .re | :m | | : | | $^{d'}$m' | :- | .m' | :t | .,t | d' | :d' | | :$^{m'}$f | .f |
| d | | :d | | : | | $^{la}$d' | :- | .d' | :s | .,s | l | :l | | :$^{t}$d | .d |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| t$_1$ | :- | .t$_1$ | :t$_1$ | .t$_1$ | d | :— | ‖ |
| s$_1$ | :- | .s$_1$ | :s$_1$ | .s$_1$ | s$_1$ | :— | ‖ |
| f | :- | .f | :f | .f | m | :— | ‖ |
| r | :- | .s$_1$ | :s$_1$ | .s$_1$ | d | :— | ‖ |

Translate into Tonic Sol-fa Notation, showing the transitions by the use of bridge-notes :—

40. B. St. J. B. Joule.



## CHAPTER V.

41. WRITE the Time-names of Exercise 29.

42. Write the Time-names of Exercise 31.

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## CHAPTER VI.

43. COPY the first four measures of the Easter Hymn, printed at the beginning of Chapter III., and write under the bass the Tonic Sol-fa Chord-names and positions.

44. Translate into Tonic Sol-fa Notation, Joule's Chant, Exercise 40, and write under the bass the Tonic Sol-fa Chord-names and positions, marking also the discords. Note that the third inversion of a discord is called the *d* position.

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## CHAPTER VIII.

TRANSLATE into Staff Notation, treble clef, a minim to a pulse:—

45.
KEY F. J. KENT.

s :— | $t_1$ :d | r :— || s :— | f .m :r .d | d :$t_1$ | d :— ||

46.
KEY A♭, lah is F. J. KENT.

m :— | $se_1$ :$l_1$ | $t_1$ :— || m :— | r .d :$t_1$.$l_1$ | $l_1$ :$se_1$ | $l_1$ :— ||

Translate into Staff Notation, treble clef, a crotchet to a pulse:—

47.
KEY E♭, lah is C. S. REAY.

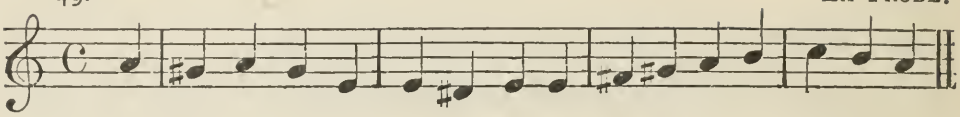
:l | m :r | d :$t_1$.$l_1$ | m :— | [illegible] :ba | se :l | t :r'.d | t :— | — ||

48.
KEY C, lah is A. HENRY SMART.

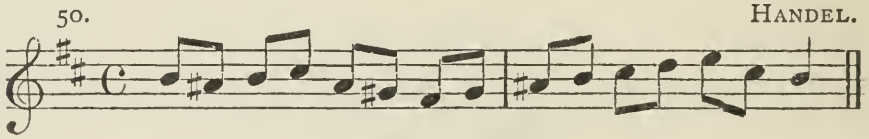
:l.se | l :t | $s^e$.$b^a$:se.l | t :se | m :l.se | l :se | t :m | d' :— | — ||

Translate into Tonic Sol-fa Notation :—

49. LA TROBE.



50. HANDEL.



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## CHAPTER IX.

TRANSLATE into Staff Notation, with the signature of E flat (not C flat) throughout.

51.

KEY C♭. G. A. MACFARREN. "Joseph."

{:t .t | d' :- .r' :m' | l :f' : .d' | d' :- .r' :m' }

{| l :f' :d' .d',r' | m' :— :m' | l' :- .m' :d' .l }

f. F♭.

{ | ta f.,f :s : | r :f :m .m | f :s :l | t :- ‖

# *Novello's Original Octavo Editions of*

# ORATORIOS, CANTATAS, MASSES, ODES, &c.

---

## FRANZ ABT.

| | s. | d. |
|---|---|---|
| Minster Bells (Female Voices) ... ... | 2 | 6 |
| Springtime (ditto) (Sol-fa, 6d.) | 2 | 6 |
| Summer (ditto) ... ... | 2 | 6 |
| The Fays' Frolic (ditto) ... ... | 2 | 6 |
| The Golden City (ditto) (Sol-fa, 6d.) | 2 | 6 |
| The Silver Cloud (ditto) ... ... | 2 | 6 |
| The Water Fairies (ditto) ... ... | 2 | 6 |
| The Wishing Stone (ditto) ... ... | 2 | 6 |

## J. H. ADAMS.

| | | |
|---|---|---|
| A day in Summer (Sol-fa, 6d.) ... ... ... | 1 | 6 |

## T. ADAMS.

| | | |
|---|---|---|
| The Cross of Christ (Sol-fa, 6d.) ... ... | 1 | 0 |
| The Holy Child (Sol-fa, 6d.) ... ... ... | 1 | 0 |
| The Rainbow of Peace ... ... ... ... | 1 | 0 |

## B. AGUTTER.

| | | |
|---|---|---|
| Missa de Beata Mariâ Virgine, in C (English) (Female Voices) ... ... | 2 | 6 |
| Missa de Sancto Albano (English) ... ... | 3 | 0 |

## THOMAS ANDERTON.

| | | |
|---|---|---|
| The Norman Baron ... ... ... ... | 1 | 0 |
| Wreck of the Hesperus (Sol-fa, 4d.) ... | 1 | 0 |
| Yule Tide ... ... ... ... ... ... | 1 | 6 |

## J. H. ANGER.

| | | |
|---|---|---|
| A Song of Thanksgiving ... ... ... | 1 | 6 |

## W. I. ARGENT.

| | | |
|---|---|---|
| Mass in B flat ... ... ... ... ... | 2 | 6 |

## P. ARMES.

| | | |
|---|---|---|
| Hezekiah ... ... ... ... ... ... | 2 | 6 |
| St. Barnabas ... ... ... ... ... | 2 | 0 |
| St. John the Evangelist ... ... ... | 2 | 6 |

## A. D. ARNOTT.

| | | |
|---|---|---|
| The Ballad of Carmilhan (Sol-fa, 1s. 6d.) | 2 | 6 |
| Young Lochinvar (Sol-fa, 6d.)... ... ... | 1 | 6 |

## E. ASPA.

| | | |
|---|---|---|
| Endymion ... ... ... ... ... ... | 4 | 0 |
| The Gipsies ... ... ... ... ... ... | 1 | 0 |

## ASTORGA.

| | | |
|---|---|---|
| Stabat Mater ... ... ... ... ... | 1 | 0 |

## J. C. BACH.

| | | |
|---|---|---|
| I wrestle and pray (Sol-fa, 2d.) ... ... | 0 | 4 |

## J. S. BACH.

| | | |
|---|---|---|
| A Stronghold sure (Choruses only, Sol-fa, 6d.) ... ... ... ... | 1 | 0 |
| Be not afraid (Sol-fa, 4d.) ... ... ... | 0 | 6 |
| Bide with us... ... ... ... ... ... | 1 | 0 |
| Blessing, Glory, and Wisdom... ... ... | 0 | 6 |
| Christmas Oratorio ... ... ... ... | 2 | 0 |
| Ditto (Parts 3 & 4) ... ... ... | 1 | 6 |

## J. S. BACH.—*continued.*

| | s. | d. |
|---|---|---|
| God goeth up with shouting ... ... ... | 1 | 0 |
| God so loved the world ... ... ... | 1 | 0 |
| God's time is the best (Sol-fa, 6d.) ... ... | 1 | 0 |
| Jesus, now will we praise Thee ... ... | 1 | 0 |
| Jesu, priceless Treasure ... ... ... | 1 | 0 |
| Magnificat ... ... ... .. ... ... | 1 | 0 |
| Mass in B minor ... ... ... ... ... | 2 | 6 |
| Missa Brevis in A ... ... ... ... | 1 | 6 |
| My Spirit was in heaviness ... ... ... | 1 | 0 |
| O light Everlasting ... ... ... ... | 1 | 0 |
| The Passion (St. John) ... ... ... ... | 2 | 0 |
| The Passion (St. Matthew) ... ... ... | 2 | 6 |
| Ditto (Abridged as used at St. Paul's) | 1 | 6 |
| Thou Guide of Israel ... ... ... ... | 1 | 0 |
| When will God recall my spirit ... ... | 1 | 0 |

## A. S. BAKER.

| | | |
|---|---|---|
| Communion Service in E ... ... ... | 1 | 6 |

## J. BARNBY.

| | | |
|---|---|---|
| Rebekah (Sol-fa, 9d.) ... ... ... ... | 1 | 6 |
| The Lord is King (Psalm 97) (Sol-fa, 1s.) ... | 1 | 6 |

## LEONARD BARNES.

| | | |
|---|---|---|
| The Bridal Day ... ... ... ... ... | 2 | 9 |

## J. F. BARNETT.

| | | |
|---|---|---|
| Paradise and the Peri ... ... ... ... | 4 | 0 |
| The Ancient Mariner (Sol-fa, 2s.) ... ... | 3 | 6 |
| The Raising of Lazarus ... ... ... | 6 | 6 |
| The Wishing Bell (Female Voices) ... | 2 | 6 |
| Ditto ditto (Sol-fa) ... | 1 | 0 |

## BEETHOVEN.

| | | |
|---|---|---|
| A Calm Sea and a Prosperous Voyage ... | 0 | 4 |
| The Choral Fantasia (Sol-fa, 3d.) ... ... | 1 | 0 |
| The Choral Symphony ... ... ... ... | 2 | 6 |
| Ditto (the Vocal Portion) | 1 | 0 |
| Ditto (Sol-fa) ... ... | 0 | 6 |
| Communion Service in C ... ... ... | 1 | 6 |
| Engedi; or, David in the Wilderness ... | 1 | 0 |
| Mass in C ... ... ... ... ... ... | 1 | 0 |
| Mass in D ... ... ... ... ... ... | 2 | 0 |
| Meek, as Thou livedst, hast Thou departed | 0 | 2 |
| Mount of Olives (Choruses, Sol-fa, 6d.) ... | 1 | 0 |
| Ruins of Athens ... ... .. ... ... | 1 | 6 |
| The Praise of Music ... ... ... ... | 1 | 6 |

## A. H. BEHREND.

| | | |
|---|---|---|
| Singers from the sea (Sol-fa, 9d.) ... ... | 1 | 6 |

## WILFRED BENDALL.

| | | |
|---|---|---|
| A Legend of Bregenz (Female Voices) ... | 1 | 6 |
| The Lady of Shalott (Female Voices) ... | 2 | 6 |
| Ditto (Sol-fa) ... ... | 1 | 0 |

## KAREL BENDL.

| | | |
|---|---|---|
| Water-Sprite's Revenge (Female Voices) | 1 | 0 |

### SIR JULIUS BENEDICT.

| | s. | d. |
|---|---|---|
| Passion Music from St. Peter... ... ... | 1 | 6 |
| St. Peter ... ... ... ... ... ... | 3 | 0 |
| The Legend of St. Cecilia (Sol-fa, 1s. 6d.) | 2 | 6 |

### GEORGE J. BENNETT.

| | | |
|---|---|---|
| Easter Hymn ... ... ... ... ... ... | 1 | 0 |

### SIR W. STERNDALE BENNETT.

| | | |
|---|---|---|
| International Exhibition Ode (1862) ... | 1 | 0 |
| The May Queen (Sol-fa, 1s.) ... ... ... | 3 | 0 |
| The Woman of Samaria (Sol-fa, 1s.) ... | 4 | 0 |

### G. R. BETJEMANN.

| | | |
|---|---|---|
| The Song of the Western Men ... ... | 1 | 0 |

### W. R. BEXFIELD.

| | | |
|---|---|---|
| Israel Restored ... ... ... ... ... | 4 | 0 |

### HUGH BLAIR.

| | | |
|---|---|---|
| Blessed are they who watch (Advent) ... | 1 | 6 |
| Harvest-Tide ... ... ... ... ... ... | 1 | 0 |

### JOSIAH BOOTH.

| | | |
|---|---|---|
| The Day of Rest (Female Voices) (Sol-fa, 1s.) | 2 | 6 |

### E. M. BOYCE.

| | | |
|---|---|---|
| The Lay of the Brown Rosary ... ... | 1 | 6 |
| The Sands of Corriemie (Female Voices) | 1 | 6 |
| Young Lochinvar ... ... ... ... ... | 1 | 6 |

### J. BRADFORD.

| | | |
|---|---|---|
| Harvest Cantata ... ... ... ... ... | 1 | 6 |
| The Song of Jubilee ... ... ... ... | 1 | 6 |

### W. F. BRADSHAW.

| | | |
|---|---|---|
| Gaspar Becerra ... ... ... ... ... | 1 | 6 |

### J. BRAHMS.

| | | |
|---|---|---|
| A Song of Destiny ... ... ... ... | 1 | 0 |

### CHARLES BRAUN.

| | | |
|---|---|---|
| Sigurd ... ... ... ... ... ... ... | 5 | 0 |
| The Snow Queen (Operetta) (Sol-fa, 6d.) ... | 1 | 0 |

### A. HERBERT BREWER.

| | | |
|---|---|---|
| Ninety-Eighth Psalm ... ... ... ... | 1 | 6 |

### J. C. BRIDGE.

| | | |
|---|---|---|
| Daniel ... ... ... ... ... ... ... | 3 | 6 |
| Resurgam ... ... ... ... ... ... | 1 | 6 |
| Rudel ... ... ... ... ... ... ... | 4 | 0 |

### J. F. BRIDGE.

| | | |
|---|---|---|
| Boadicea ... ... ... ... ... ... | 2 | 6 |
| Callirhoë (Sol-fa, 1s. 6d.) ... ... ... | 2 | 6 |
| Hymn to the Creator ... ... ... ... | 1 | 0 |
| Mount Moriah ... ... ... ... ... | 3 | 0 |
| Nineveh ... ... ... ... ... ... | 2 | 6 |
| Rock of Ages (Latin and English) (Sol-fa, 4d.) | 1 | 0 |
| The Cradle of Christ ("Stabat Mater Speciosa") ... ... ... ... ... | 1 | 6 |
| The Flag of England (Sol-fa, 9d.) ... ... | 1 | 6 |
| The Frogs and the Ox (Sol-fa, 3d.) ... ... | 1 | 0 |
| The Inchcape Rock ... ... ... ... | 1 | 0 |
| The Lord's Prayer (Sol-fa, 6d.) ... ... | 1 | 0 |

### DUDLEY BUCK.

| | | |
|---|---|---|
| The Light of Asia ... ... ... ... | 3 | 0 |

### EDWARD BUNNETT.

| | | |
|---|---|---|
| Out of the Deep (Psalm 130) ... ... ... | 1 | 0 |

### W. BYRD.

| | | |
|---|---|---|
| Mass for Four Voices ... ... ... ... | 2 | 6 |

### CARISSIMI.

| | | |
|---|---|---|
| Jephthah ... ... ... ... ... ... | 1 | 0 |

### J. D. CARNELL.

| | | |
|---|---|---|
| Supplication ... ... ... ... ... ... | 5 | 0 |

### GEORGE CARTER.

| | | |
|---|---|---|
| Sinfonia Cantata (Psalm 116) ... ... ... | 2 | 0 |

### WILLIAM CARTER.

| | s. | d. |
|---|---|---|
| Placida ... ... ... ... ... ... | 2 | 0 |

### CHERUBINI.

| | | |
|---|---|---|
| Fourth Mass in C ... ... ... ... ... | 1 | 0 |
| Requiem Mass, C minor (Latin and English) | 1 | 0 |
| Second Mass in D minor ... ... ... ... | 2 | 0 |
| Third Mass (Coronation) ... ... ... | 1 | 0 |

### E. T. CHIPP.

| | | |
|---|---|---|
| Job ... ... ... ... ... ... ... | 4 | 0 |
| Naomi ... ... ... ... ... ... ... | 2 | 0 |

### HAMILTON CLARKE.

| | | |
|---|---|---|
| Drums and Voices (Operetta) (Sol-fa, 9d.) | 2 | 0 |
| Hornpipe Harry (Sol-fa, 9d.) ... ... | 2 | 6 |
| Pepin the Pippin (Operetta), both Notations ... ... ... ... ... ... | 2 | 6 |
| Ditto ditto (Sol-fa) ... ... | 0 | 9 |
| The Daisy Chain (Operetta) (Sol-fa, 9d.) | 2 | 6 |
| The Missing Duke (Operetta) (Sol-fa, 9d.) | 2 | 6 |

### S. COLERIDGE-TAYLOR.

| | | |
|---|---|---|
| Hiawatha's Wedding-Feast ... ... ... | 1 | 6 |

### FREDERICK CORDER.

| | | |
|---|---|---|
| The Bridal of Triermain (Sol-fa, 1s.) ... | 2 | 6 |

### SIR MICHAEL COSTA.

| | | |
|---|---|---|
| The Dream ... ... ... ... ... ... | 1 | 0 |

### H. COWARD.

| | | |
|---|---|---|
| The Story of Bethany (Sol-fa, 1s. 6d.) ... | 2 | 6 |

### F. H. COWEN.

| | | |
|---|---|---|
| A Daughter of the Sea (Female Voices) ... | 2 | 0 |
| Ditto ditto (Sol-fa) | 1 | 0 |
| A Song of Thanksgiving ... ... ... ... | 1 | 6 |
| Christmas Scenes (Female Voices)... ... | 2 | 0 |
| Ditto ditto (Sol-fa) ... | 0 | 9 |
| Dream of Endymion ... ... ... ... | 2 | 6 |
| Ode to the Passions ... ... ... ... | 2 | 0 |
| Ruth (Sol-fa, 1s. 6d.) ... ... ... ... | 4 | 0 |
| St. John's Eve (Sol-fa, 1s. 6d.)... ... ... | 2 | 6 |
| Sleeping Beauty (Sol-fa, 1s. 6d.) ... ... | 2 | 6 |
| Summer on the River (Female Voices) ... | 2 | 0 |
| Ditto ditto (Sol-fa) ... | 0 | 9 |
| The Rose of Life (Female Voices)... ... | 2 | 0 |
| Ditto ditto (Sol-fa) ... | 0 | 9 |
| The Water Lily ... ... ... ... ... | 2 | 6 |
| Village Scenes (Female Voices) ... ... | 1 | 6 |
| Ditto ditto (Sol-fa) ... | 0 | 9 |

### J. MAUDE CRAMENT.

| | | |
|---|---|---|
| I will magnify Thee, O God (Psalm 145) ... | 2 | 6 |
| Little Red Riding-hood (Female Voices) | 2 | 0 |

### W. CRESER.

| | | |
|---|---|---|
| Eudora (A Dramatic Idyll) ... ... ... | 2 | 6 |

### W. CROTCH.

| | | |
|---|---|---|
| Palestine ... ... ... ... ... ... | 3 | 0 |

### W. H. CUMMINGS.

| | | |
|---|---|---|
| The Fairy Ring ... ... ... ... ... | 2 | 6 |

### W. G. CUSINS.

| | | |
|---|---|---|
| Te Deum ... ... ... ... ... ... | 1 | 6 |

### FÉLICIEN DAVID.

| | | |
|---|---|---|
| The Desert (Male Voices) ... ... ... | 1 | 6 |

### H. WALFORD DAVIES.

| | | |
|---|---|---|
| Hervé Riel ... ... ... ... ... ... | 1 | 0 |

### P. H. DIEMER.

| | | |
|---|---|---|
| Bethany ... ... ... ... ... ... | 4 | 0 |

### M. E. DOORLY.

| | | |
|---|---|---|
| Lazarus ... ... ... ... ... ... | 2 | 6 |

### F. G. DOSSERT.

| | | |
|---|---|---|
| Communion Service in E minor ... ... | 2 | 0 |
| Mass in E minor ... ... ... ... ... | 5 | 0 |

## LUCY K. DOWNING.

| | s. | d. |
|---|---|---|
| A Parable in Song ... ... ... ... | 2 | 0 |

## F. DUNKLEY.

| | | |
|---|---|---|
| The Wreck of the Hesperus ... ... | 1 | 0 |

## ANTONÍN DVOŘÁK.

| | | |
|---|---|---|
| Communion Service in D ... ... ... | 2 | 6 |
| Mass in D ... ... ... ... ... ... | 2 | 6 |
| Patriotic Hymn ... ... ... ... ... | 1 | 6 |
| Ditto (German and Bohemian Words) | 3 | 0 |
| Requiem Mass ... ... ... ... ... | 5 | 0 |
| St. Ludmila ... ... ... ... ... ... | 5 | 0 |
| Ditto (German and Bohemian Words) | 8 | 0 |
| Stabat Mater ... ... ... ... ... | 2 | 6 |
| The Spectre's Bride (Sol-fa, 1s. 6d.) ... | 3 | 0 |
| Ditto (German and Bohemian Words) | 6 | 0 |

## A. E. DYER.

| | | |
|---|---|---|
| Electra of Sophocles ... ... ... ... | 1 | 6 |
| Salvator Mundi ... ... ... ... ... | 2 | 6 |

## H. J. EDWARDS.

| | | |
|---|---|---|
| Praise to the Holiest ... ... ... ... | 1 | 6 |
| The Ascension ... ... ... ... ... | 2 | 6 |
| The Epiphany ... ... ... ... ... | 2 | 0 |

## EDWARD ELGAR.

| | | |
|---|---|---|
| Caractacus ... ... ... ... ... ... | 3 | 6 |
| King Olaf (Choruses, Sol-fa, 1s. 6d.) ... | 3 | 0 |
| Te Deum and Benedictus ... ... ... | 1 | 0 |
| The Banner of St. George (Sol-fa, 1s.) ... | 1 | 6 |
| The Black Knight ... ... ... ... | 2 | 0 |
| The Light of Life (Lux Christi) ... ... | 2 | 6 |

## ROSALIND F. ELLICOTT.

| | | |
|---|---|---|
| Elysium ... ... ... ... ... ... | 1 | 0 |
| The Birth of Song ... ... ... ... | 1 | 6 |

## GUSTAV ERNEST.

| | | |
|---|---|---|
| All the year round (Female Voices) (Sol-fa, 9d.) ... ... ... ... ... | 2 | 6 |

## A. J. EYRE.

| | | |
|---|---|---|
| Communion Service in D ... ... ... | 1 | 0 |

## T. FACER.

| | | |
|---|---|---|
| A Merry Christmas (Sol-fa, 6d.) ... ... | 1 | 0 |
| Red Riding-Hood's Reception (Operetta) | 2 | 6 |
| Ditto ditto (Sol-fa) ... | 0 | 9 |

## EATON FANING.

| | | |
|---|---|---|
| Buttercups and Daisies (Female Voices) (Sol-fa, 1s.) ... ... ... ... ... | 2 | 6 |

## HENRY FARMER.

| | | |
|---|---|---|
| Mass in B flat (Latin and English) (Sol-fa, 1s.) ... ... ... ... ... | 2 | 0 |

## MYLES B. FOSTER.

| | | |
|---|---|---|
| Snow Fairies (Female Voices) ... ... | 1 | 6 |
| The Angels of the Bells (Female Voices) | 1 | 6 |
| Ditto ditto (Sol-fa) | 0 | 8 |
| The Bonnie Fishwives (Female Voices) ... | 2 | 6 |
| Ditto ditto (Sol-fa) ... ... | 0 | 9 |
| The Coming of the King (Female Voices) | 1 | 6 |
| Ditto ditto (Sol-fa) ... ... | 0 | 8 |
| The Lady of the Isles ... ... ... ... | 1 | 6 |

## ROBERT FRANZ.

| | | |
|---|---|---|
| Praise ye the Lord (Psalm 117) ... ... | 1 | 0 |

## NIELS W. GADE.

| | | |
|---|---|---|
| Christmas Eve (Sol-fa, 4d.) ... ... ... | 1 | 0 |
| Comala ... ... ... ... ... ... ... | 2 | 0 |
| Erl-King's Daughter (Sol-fa, 9d.) ... ... | 1 | 0 |
| Psyche (Sol-fa, 1s. 6d.) ... ... ... ... | 2 | 6 |
| Spring's Message (Sol-fa, 3d.) ... ... ... | 0 | 8 |
| The Crusaders (Sol-fa, 1s.) ... ... ... | 2 | 0 |
| Zion ... ... ... ... ... ... ... | 1 | 0 |

## HENRY GADSBY.

| | s. | d. |
|---|---|---|
| Alcestis (Male Voices) ... ... ... ... | 4 | 0 |
| Columbus (ditto) ... ... ... ... | 2 | 6 |
| Lord of the Isles (Sol-fa, 1s. 6d.) ... ... | 2 | 6 |
| Ode (for s.s.a) ... ... ... ... ... | 1 | 0 |

## F. W. GALPIN.

| | | |
|---|---|---|
| Ye Olde Englyshe Pastymes ... ... | 1 | 6 |

## G. GARRETT.

| | | |
|---|---|---|
| Harvest Cantata (Sol-fa, 6d.)... ... ... | 1 | 0 |
| The Shunammite ... ... ... ... ... | 3 | 0 |
| The Two Advents... ... ... ... ... | 1 | 6 |
| La Belle Dame sans Merci ... ... ... | 1 | 0 |

## R. MACHILL GARTH.

| | | |
|---|---|---|
| Ezekiel ... ... ... ... ... ... | 4 | 0 |
| The Wild Huntsman ... ... ... ... | 1 | 0 |

## A. R. GAUL.

| | | |
|---|---|---|
| Around the Winter Fire (Female Voices) | 2 | 0 |
| Ditto ditto (Sol-fa) ... ... | 0 | 9 |
| A Song of Life (Ode to Music) (Sol-fa, 6d.) | 1 | 0 |
| Israel in the Wilderness (Sol-fa, 1s.) ... | 2 | 6 |
| Joan of Arc (Sol-fa, 1s.) ... ... ... | 2 | 6 |
| Passion Service ... ... ... ... ... | 2 | 6 |
| Ruth (Sol-fa, 9d.) ... ... ... ... ... | 2 | 0 |
| The Elfin Hill ... ... ... ... ... | 2 | 0 |
| The Holy City (Sol-fa, 1s.) ... ... ... | 2 | 6 |
| The Legend of the Wood (Female Voices) | 1 | 0 |
| Ditto ditto ditto (Sol-fa) | 0 | 8 |
| The Ten Virgins (Sol-fa, 1s.) .. ... ... | 2 | 6 |
| Toilers of the deep (Female Voices) ... | 2 | 0 |
| Una (Sol-fa, 1s.) ... ... ... ... ... | 2 | 6 |

## FR. GERNSHEIM.

| | | |
|---|---|---|
| Salamis. A Triumph Song (Male Voices) | 1 | 6 |

## E. OUSELEY GILBERT.

| | | |
|---|---|---|
| Santa Claus and His Comrades (Operetta) | 2 | 0 |
| Ditto ditto (Sol-fa) | 0 | 8 |

## F. E. GLADSTONE.

| | | |
|---|---|---|
| Philippi ... ... ... ... ... ... | 2 | 6 |

## GLUCK.

| | | |
|---|---|---|
| Orpheus (Choruses, Sol-fa, 1s.) ... ... | 3 | 6 |
| Ditto (Act II. only) ... ... ... ... | 1 | 6 |

## HERMANN GOETZ.

| | | |
|---|---|---|
| By the Waters of Babylon (Psalm 137) ... | 1 | 0 |
| Nœnia ... ... ... ... ... ... ... | 1 | 0 |
| The Water-Lily (Male Voices) ... ... | 1 | 6 |

## A. M. GOODHART.

| | | |
|---|---|---|
| Arethusa ... ... ... ... ... ... | 1 | 0 |
| Earl Haldan's Daughter ... ... ... | 1 | 0 |
| Sir Andrew Barton ... ... ... ... | 1 | 0 |

## CH. GOUNOD.

| | | |
|---|---|---|
| Communion Service (Messe Solennelle)... | 1 | 6 |
| Ditto (Troisième Messe Solennelle) | 2 | 6 |
| Daughters of Jerusalem ... ... ... | 1 | 0 |
| De Profundis (Psalm 130) (Latin Words)... | 1 | 0 |
| Ditto (Out of Darkness) | 1 | 0 |
| Gallia (Sol-fa, 4d.) ... ... ... ... | 1 | 0 |
| Messe Solennelle (St. Cecilia) ... ... | 1 | 0 |
| Mors et Vita (Latin or English) ... ... | 6 | 0 |
| Ditto, Sol-fa (Latin and English) | 2 | 0 |
| Out of Darkness ... ... ... ... ... | 1 | 0 |
| Requiem Mass (from "Mors et Vita") ... | 2 | 6 |
| The Redemption (English Words) ... ... | 5 | 0 |
| Ditto (Sol-fa) ... ... ... | 2 | 0 |
| Ditto (French Words) ... ... | 8 | 4 |
| Ditto (German Words) ... ... | 10 | 0 |
| The Seven Words of Our Saviour on the Cross (Filiæ Jerusalem) ... ... ... | 1 | 0 |
| Troisième Messe Solennelle... ... ... | 2 | 6 |

## C. H. GRAUN.

| | | |
|---|---|---|
| Te Deum ... ... ... ... ... ... | 2 | 0 |
| The Passion of Our Lord (Der Tod Jesu) | 2 | 0 |

## ALAN GRAY.

| | s. | d. |
|---|---|---|
| Arethusa | 1 | 0 |
| A Song of Redemption | 1 | 6 |
| The Foe Behind | 1 | 6 |
| The Legend of the Rock-Buoy Bell | 1 | 0 |
| The Widow of Zarephath | 2 | 0 |

## J. O. GRIMM.

| | | |
|---|---|---|
| The Soul's Aspiration | 1 | 0 |

## G. HALFORD.

| | | |
|---|---|---|
| The Paraclete | 2 | 0 |

## E. V. HALL.

| | | |
|---|---|---|
| Is it nothing to you (Sol-fa, 3d.) | 0 | 8 |

## HANDEL.

| | | |
|---|---|---|
| Acis and Galatea | 1 | 0 |
| Ditto, New Edition, edited by J. Barnby | 1 | 0 |
| Ditto ditto (Sol-fa) | 1 | 0 |
| Alceste | 2 | 0 |
| Alexander Balus | 3 | 0 |
| Alexander's Feast | 2 | 0 |
| Athaliah | 3 | 0 |
| Belshazzar | 3 | 0 |
| Chandos Te Deum | 1 | 0 |
| Coronation and Funeral Anthems. Cloth | 5 | 0 |
| Or, singly: | | |
| Let thy hand be strengthened | 0 | 6 |
| My heart is inditing | 0 | 8 |
| The King shall rejoice | 0 | 8 |
| The ways of Zion | 1 | 0 |
| Zadok the Priest (Sol-fa, 1½d.) | 0 | 3 |
| Deborah | 2 | 0 |
| Dettingen Te Deum | 1 | 0 |
| Dixit Dominus (from Psalm 110) | 1 | 0 |
| Esther | 3 | 0 |
| Hercules (Choruses only, is.) | 3 | 0 |
| Israel in Egypt, edited by Mendelssohn | 2 | 0 |
| Israel in Egypt, edited by V. Novello. Pocket Edition | 1 | 0 |
| Jephtha | 2 | 0 |
| Joshua | 2 | 0 |
| Judas Maccabæus (Sol-fa, is.) | 2 | 0 |
| Judas Maccabæus. Pocket Edition | 1 | 0 |
| Ditto (Choruses only) | 0 | 8 |
| L'Allegro (Choruses only, is.) | 2 | 0 |
| Nisi Dominus | 1 | 0 |
| O come let us sing unto the Lord (Fifth Chandos Anthem) | 1 | 0 |
| Ode on St. Cecilia's Day | 1 | 0 |
| O praise the Lord with one consent (Sixth Chandos Anthem) | 1 | 0 |
| Samson (Sol-fa, is.) | 2 | 0 |
| Saul (Choruses only, is.) | 2 | 0 |
| Semele | 3 | 0 |
| Solomon | 2 | 0 |
| Susanna | 3 | 0 |
| Theodora | 3 | 0 |
| The Messiah, edited by V. Novello (Sol-fa, is.) | 2 | 0 |
| The Messiah, ditto. Pocket Edition | 1 | 0 |
| The Messiah, edited by W. T. Best | 2 | 0 |
| Ditto (Sol-fa) | 1 | 0 |
| Ditto (Choruses only) | 0 | 8 |
| The Passion | 3 | 0 |
| The Triumph of Time and Truth | 3 | 0 |
| Utrecht Jubilate | 1 | 0 |

## SYDNEY HARDCASTLE.

| | | |
|---|---|---|
| Sing a Song of Sixpence (Operetta) | 0 | 6 |

## BASIL HARWOOD.

| | | |
|---|---|---|
| Inclina, Domine (Psalm 86) | 3 | 0 |

## F. K. HATTERSLEY.

| | | |
|---|---|---|
| Robert of Sicily | 2 | 6 |

## HAYDN.

| | s. | d. |
|---|---|---|
| First Mass in B flat (Latin) | 1 | 0 |
| Ditto (Latin and English) | 1 | 0 |
| Insanæ et Vanæ Curæ (Ditto) | 0 | 4 |
| Second Mass in C (Latin) | 1 | 0 |
| Sixteenth Mass (Latin) | 1 | 6 |
| Te Deum (English and Latin) | 1 | 0 |
| The Creation (Sol-fa, is.) | 2 | 0 |
| The Creation. Pocket Edition | 1 | 0 |
| The Passion; or, Seven Last Words | 2 | 0 |
| The Seasons | 3 | 0 |
| Each Season, singly (Spring, Sol-fa, 6d.) | 1 | 0 |
| Third Mass (Imperial) (Latin and English) | 1 | 0 |
| Ditto (Latin) | 1 | 0 |

## BATTISON HAYNES.

| | | |
|---|---|---|
| A Sea Dream (Female Voices) (Sol-fa, 6d.) | 2 | 6 |
| The Fairies' Isle (Female Voices) | 2 | 6 |

## H. HEALE.

| | | |
|---|---|---|
| Jubilee Ode | 1 | 6 |

## C. SWINNERTON HEAP.

| | | |
|---|---|---|
| Fair Rosamond (Sol-fa, 2s.) | 3 | 6 |

## EDWARD HECHT.

| | | |
|---|---|---|
| Eric the Dane | 3 | 0 |
| O may I join the Choir Invisible | 1 | 0 |

## GEORG HENSCHEL.

| | | |
|---|---|---|
| Out of Darkness (Psalm 130) | 2 | 6 |
| Stabat Mater | 2 | 6 |
| Te Deum laudamus in C | 1 | 6 |

## HENRY HILES.

| | | |
|---|---|---|
| The Crusaders | 2 | 6 |

## FERDINAND HILLER.

| | | |
|---|---|---|
| A Song of Victory (Sol-fa, 9d.) | 1 | 0 |
| Nala and Damayanti | 4 | 0 |

## H. E. HODSON.

| | | |
|---|---|---|
| The Golden Legend | 2 | 0 |

## HEINRICH HOFMANN.

| | | |
|---|---|---|
| Cinderella | 4 | 0 |
| Melusina | 2 | 0 |
| Song of the Norns (Female Voices) | 1 | 0 |

## C. HOLLAND.

| | | |
|---|---|---|
| After the Skirmish | 1 | 0 |

## HUMMEL.

| | | |
|---|---|---|
| Alma Virgo (Latin and English) | 0 | 4 |
| Communion Service in B flat | 2 | 0 |
| Ditto in E flat | 2 | 0 |
| Ditto in D | 2 | 0 |
| First Mass in B flat | 1 | 0 |
| Quod in Orbe (Latin and English) | 0 | 4 |
| Second Mass in E flat | 1 | 0 |
| Third Mass in D | 1 | 0 |

## W. H. HUNT.

| | | |
|---|---|---|
| Stabat Mater | 3 | 0 |

## G. F. HUNTLEY.

| | | |
|---|---|---|
| Puss-in-Boots (Sol-fa, 9d.) | 2 | 0 |
| Victoria; or, the Bard's Prophecy (Sol-fa, is.) | 2 | 0 |

## H. H. HUSS.

| | | |
|---|---|---|
| Ave Maria (Female Voices) | 1 | 0 |

## F. ILIFFE.

| | | |
|---|---|---|
| Sweet Echo | 1 | 0 |

## W. JACKSON.

| | | |
|---|---|---|
| The Year | 2 | 0 |

## G. JACOBI.

| | s. | d. |
|---|---|---|
| Cinderella (Sol-fa, 1s.) ... ... ... ... | 2 | 0 |

## D. JENKINS.

| | | |
|---|---|---|
| David and Saul (Sol-fa, 2s.) ... ... ... | 3 | 0 |

## A. JENSEN.

| | | |
|---|---|---|
| The Feast of Adonis ... ... ... ... | 1 | 0 |

## W. JOHNSON.

| | | |
|---|---|---|
| Ecce Homo ... ... ... ... ... ... | 1 | 0 |

## H. FESTING JONES.

| | | |
|---|---|---|
| King Bulbous (Operetta) (Sol-fa, 8d.) ... | 2 | 0 |

## C. WARWICK JORDAN.

| | | |
|---|---|---|
| Blow ye the trumpet in Zion ... ... ... | 1 | 0 |

## N. KILBURN.

| | | |
|---|---|---|
| By the Waters of Babylon ... ... ... | 1 | 0 |
| The Lord is my Shepherd (Psalm 23) ... | 0 | 8 |
| The Silver Star (Female Voices) ... ... | 1 | 6 |

## ALFRED KING.

| | | |
|---|---|---|
| The Epiphany ... ... ... ... ... | 3 | 0 |

## OLIVER KING.

| | | |
|---|---|---|
| By the Waters of Babylon (Psalm 137) ... | 1 | 6 |
| The Naiads (Female Voices) ... ... ... | 2 | 6 |
| The Romance of the Roses ... ... ... | 2 | 6 |
| The Sands o' Dee ... ... ... ... ... | 1 | 0 |

## J. KINROSS.

| | | |
|---|---|---|
| Songs in a Vineyard (Female Voices) ... | 2 | 6 |
| Ditto (Sol-fa) ... ... ... | 0 | 6 |

## J. T. KLEE.

| | | |
|---|---|---|
| Mass of St. Dominic ... ... ... ... | 2 | 0 |

## H. LAHEE.

| | | |
|---|---|---|
| The Sleeping Beauty (Female Voices) ... | 2 | 6 |
| Ditto (Sol-fa) ... ... ... | 0 | 6 |

## EDWIN H. LEMARE.

| | | |
|---|---|---|
| 'Tis the Spring of Souls to-day ... ... | 1 | 0 |

## LEONARDO LEO.

| | | |
|---|---|---|
| Dixit Dominus ... ... ... ... ... | 1 | 0 |

## F. LEONI.

| | | |
|---|---|---|
| The Gate of Life ... ... ... ... ... | 2 | 0 |

## H. LESLIE.

| | | |
|---|---|---|
| The First Christmas Morn ... ... ... | 2 | 6 |

## F. LISZT.

| | | |
|---|---|---|
| The Legend of St. Elizabeth ... ... | 3 | 0 |
| Thirteenth Psalm ... ... ... ... ... | 2 | 0 |

## C. H. LLOYD.

| | | |
|---|---|---|
| A Hymn of Thanksgiving ... ... ... | 2 | 0 |
| Alcestis ... ... ... ... ... ... | 1 | 6 |
| Andromeda ... ... ... ... ... ... | 3 | 0 |
| A Song of Judgment ... ... ... ... | 2 | 6 |
| Hero and Leander... ... ... ... ... | 1 | 6 |
| Rosall ... ... ... ... ... ... | 2 | 0 |
| Sir Ogie and the Ladie Elsie ... ... | 1 | 6 |
| The Gleaners' Harvest (Female Voices) ... | 2 | 6 |
| The Longbeard's Saga (Male Voices) ... | 1 | 6 |
| The Song of Balder ... ... ... ... | 1 | 0 |

## CLEMENT LOCKNANE.

| | | |
|---|---|---|
| The Elfin Queen (Female Voices)... ... | 2 | 6 |

## W. H. LONGHURST.

| | | |
|---|---|---|
| The Village Fair ... ... ... ... ... | 2 | 0 |

## C. EGERTON LOWE.

| | | |
|---|---|---|
| Little Bo-Peep (Operetta) (Sol-fa, 4d.) ... | 1 | 0 |

## HAMISH MACCUNN.

| | s. | d. |
|---|---|---|
| Lay of the Last Minstrel (Sol-fa, 1s. 6d.)... | 2 | 6 |
| Lord Ullin's Daughter (Sol-fa, 8d.)... ... | 1 | 0 |

## G. A. MACFARREN.

| | | |
|---|---|---|
| May Day (Sol-fa, 6d.) ... ... ... ... | 1 | 0 |
| Outward Bound ... ... ... ... ... | 1 | 0 |
| Songs in a Cornfield (Female Voices) ... | 1 | 6 |
| Ditto ditto (Sol-fa) ... ... | 0 | 9 |
| The Soldier's Legacy (Operetta) ... ... | 6 | 0 |

## A. C. MACKENZIE.

| | | |
|---|---|---|
| Bethlehem ... ... ... ... ... ... | 5 | 0 |
| Ditto. Act II., separately ... ... | 2 | 6 |
| Jason ... ... ... ... ... ... ... | 2 | 6 |
| Jubilee Ode (Sol-fa, 1s. 6d.) ... ... ... | 2 | 6 |
| The Bride (Sol-fa, 8d.) ... ... ... ... | 1 | 0 |
| The Cotter's Saturday Night (Sol-fa, 1s.) | 2 | 0 |
| The Dream of Jubal ... ... ... ... | 2 | 6 |
| Ditto. Choruses only (Sol-fa)... | 1 | 0 |
| The New Covenant ... ... ... ... | 1 | 6 |
| The Rose of Sharon (Sol-fa, 2s.) ... ... | 5 | 0 |
| The Story of Sayid ... ... ... ... | 3 | 0 |
| Veni, Creator Spiritus ... ... ... ... | 2 | 0 |

## J. B. McEWEN.

| | | |
|---|---|---|
| The Vision of Jacob ... ... ... ... | 2 | 0 |

## C. MACPHERSON.

| | | |
|---|---|---|
| By the Waters of Babylon (137th Psalm) | 2 | 0 |

## L. MANCINELLI.

| | | |
|---|---|---|
| Ero e Leandro ... ... ... ... ... | 5 | 0 |

## F. W. MARKULL.

| | | |
|---|---|---|
| Roland's Horn (Male Voices)... ... ... | 2 | 6 |

## F. E. MARSHALL.

| | | |
|---|---|---|
| Prince Sprite (Female Voices) ... ... | 2 | 6 |
| Choral Dances from Ditto ... ... ... | 1 | 0 |

## GEORGE C. MARTIN.

| | | |
|---|---|---|
| Communion Service in A... ... ... ... | 1 | 0 |
| Ditto in C... ... ... ... | 1 | 0 |

## J. T. MASSER.

| | | |
|---|---|---|
| Harvest Cantata ... ... ... ... ... | 1 | 0 |

## J. H. MAUNDER.

| | | |
|---|---|---|
| Penitence, Pardon, and Peace (Sol-fa, 1s.) | 1 | 6 |

## J. H. MEE.

| | | |
|---|---|---|
| Delphi, a Legend of Hellas (Male Voices) | 1 | 0 |
| Horatius (Male Voices)... ... ... ... | 1 | 0 |
| Missa Solennis in B flat ... ... ... | 2 | 0 |

## MENDELSSOHN.

| | | |
|---|---|---|
| Antigone (Male Voices) (Sol-fa, 1s.) ... | 4 | 0 |
| As the Hart pants (Psalm 42) (Sol-fa, 6d.)... | 1 | 0 |
| Athalie (Sol-fa, 9d.) ... ... ... ... | 1 | 0 |
| Ave Maria (Saviour of Sinners). 8 voices | 1 | 0 |
| Christus (Sol-fa, 6d.) ... ... ... ... | 1 | 0 |
| Come, let us sing (Psalm 95) (Sol-fa, 6d.) ... | 1 | 0 |
| Elijah (Sol-fa, 1s.) ... ... ... ... | 2 | 0 |
| Elijah (Pocket Edition) ... ... ... | 1 | 0 |
| Festgesang (Hymns of Praise) ... ... | 1 | 0 |
| Ditto (Male Voices) ... ... ... | 1 | 0 |
| Hear my prayer (s. solo and chorus) ... | 1 | 0 |
| Ditto ditto ... ... ... ... | 0 | 4 |
| Ditto, (Sol-fa) ... ... ... ... | 0 | 2 |
| Hymn of Praise (Lobgesang) (Sol-fa, 1s.) ... | 1 | 0 |
| Judge me, O God (Psalm 43) (Sol-fa, 1½d.) | 0 | 4 |
| Lauda Sion (Praise Jehovah) (Sol-fa, 9d.) ... | 2 | 0 |
| Lord, how long wilt Thou forget me ... | 1 | 0 |
| Ditto, Sol-fa ... ... ... ... | 0 | 4 |
| Loreley (Sol-fa, 6d.) ... ... ... ... | 1 | 0 |
| Man is Mortal (Eight Voices) ... ... | 1 | 0 |
| Midsummer Night's Dream (Female Voices) | 1 | 0 |
| Ditto ditto (Sol-fa) ... | 0 | 4 |
| My God, why, O why hast Thou forsaken me (Psalm 22) ... ... ... ... ... | 0 | 6 |

## MENDELSSOHN.—*Continued.*

| | s. | d. |
|---|---|---|
| Not unto us, O Lord (Psalm 115) ... ... | 1 | 0 |
| Œdipus at Colonos (Male Voices) ... ... | 3 | 0 |
| St. Paul (Sol-fa, 1s.) ... ... ... ... | 2 | 0 |
| St. Paul (Pocket Edition) ... ... ... | 1 | 0 |
| Sing to the Lord (Psalm 98) ... ... ... | 0 | 8 |
| Six Anthems for the Cathedral at Berlin. For 8 voices, arranged in 4 parts ... | 0 | 8 |
| Son and Stranger (Operetta) ... ... | 4 | 0 |
| The First Walpurgis Night (Sol-fa, 1s.) ... | 1 | 0 |
| Three Motets for Female Voices ... ... | 1 | 0 |
| To the Sons of Art (Male Voices) ... ... | 1 | 0 |
| Ditto (Sol-fa) ... ... ... | 0 | 3 |
| When Israel out of Egypt came (Sol-fa, 9d.) | 1 | 0 |
| Why rage fiercely the Heathen ... ... | 0 | 6 |

## R. D METCALFE and A. KENNEDY.

| | | |
|---|---|---|
| Prince Ferdinand (Operetta) (Sol-fa, 9d.)... | 2 | 0 |

## MEYERBEER.

| | | |
|---|---|---|
| Ninety-first Psalm (Latin) ... ... ... | 1 | 0 |
| Ditto (English) ... ... | 1 | 0 |

## A. MOFFAT.

| | | |
|---|---|---|
| A Christmas Dream (Cantata for Children) | 1 | 6 |
| Ditto (Sol-fa) ... ... ... | 0 | 4 |

## B. MOLIQUE.

| | | |
|---|---|---|
| Abraham ... ... ... ... ... ... | 3 | 0 |

## J. A. MOONIE.

| | | |
|---|---|---|
| A Woodland Dream (Sol-fa, 9d.) ... ... | 2 | 0 |

## MOZART.

| | | |
|---|---|---|
| Communion Service in B flat (Latin and English) ... ... ... ... ... ... | 1 | 6 |
| First Mass (Latin and English) ... ... | 1 | 0 |
| Glory, Honour, Praise. Third Motet ... | 0 | 3 |
| Have mercy, O Lord. Second Motet ... | 0 | 3 |
| King Thamos ... ... ... ... ... | 1 | 0 |
| Litania de Venerabili Altaris (in E flat) | 1 | 6 |
| Litania de Venerabili Sacramento (in B flat) ... ... ... ... ... ... | 1 | 6 |
| O God, when Thou appearest. First Motet | 0 | 3 |
| Requiem Mass ... ... ... ... ... | 1 | 0 |
| Ditto (Latin and English)... ... | 1 | 0 |
| Ditto Ditto (Sol-fa) ... | 1 | 0 |
| Seventh Mass in B flat ... .. ... | 1 | 0 |
| Splendente te, Deus. First Motet ... | 0 | 3 |
| Twelfth Mass (Latin) ... ... ... ... | 1 | 0 |
| Ditto (Latin and English) (Sol-fa, 9d.) | 1 | 0 |

## E. MUNDELLA.

| | | |
|---|---|---|
| Victory of Song (Female Voices) ... ... | 1 | 0 |

## DR. JOHN NAYLOR.

| | | |
|---|---|---|
| Jeremiah ... ... ... ... ... ... | 3 | 0 |

## J. NEŠVERA.

| | | |
|---|---|---|
| De Profundis ... ... ... ... ... | 2 | 6 |

## E. A. NUNN.

| | | |
|---|---|---|
| Mass in C ... ... ... ... ... ... | 2 | 0 |

## E. CUTHBERT NUNN.

| | | |
|---|---|---|
| The Fairy Slipper (Sol-fa, 8d.) ... ... | 2 | 0 |

## REV. SIR FREDK. OUSELEY.

| | | |
|---|---|---|
| The Martyrdom of St. Polycarp ... ... | 2 | 6 |

## R. P. PAINE.

| | | |
|---|---|---|
| The Lord Reigneth (Psalm 93) ... ... | 1 | 0 |

## PALESTRINA.

| | | |
|---|---|---|
| Missa Assumpta est Maria ... ... ... | 2 | 6 |
| Missa Brevis... ... ... ... ... ... | 2 | 6 |
| Missa "O Admirabile Commercium" ... | 2 | 6 |
| Missa Papæ Marcelli ... ... ... ... | 2 | 0 |

## H. W. PARKER.

| | s. | d. |
|---|---|---|
| Hora Novissima ... ... ... ... ... | 3 | 6 |
| Legend of St. Christopher ... ... ... | 5 | 0 |
| The Kobolds... ... ... ... ... ... | 1 | 0 |

## C. H. H. PARRY.

| | | |
|---|---|---|
| A Song of Darkness and Light ... ... | 2 | 0 |
| Blest Pair of Sirens (Sol-fa, 8d.) ... ... | 1 | 0 |
| De Profundis (Psalm 130) ... ... ... | 2 | 0 |
| Eton ... ... ... ... ... ... ... | 2 | 0 |
| Invocation to Music ... ... ... ... | 2 | 6 |
| Job (Choruses, Sol-fa, 1s.) ... ... ... | 2 | 6 |
| Judith (Choruses, Sol-fa, 2s.)... ... ... | 5 | 0 |
| King Saul ... ... ... ... ... ... | 5 | 0 |
| L'Allegro (Sol-fa, 1s. 6d.) ... ... ... | 2 | 6 |
| Magnificat ... ... ... ... ... ... | 1 | 6 |
| Ode on St Cecilia's Day (Sol-fa, 1s.) ... | 2 | 0 |
| Prometheus Unbound ... ... ... ... | 3 | 0 |
| The Glories of our Blood and State ... | 1 | 0 |
| The Lotus-Eaters (The Choric Song) ... | 2 | 0 |

## DR. JOSEPH PARRY.

| | | |
|---|---|---|
| Nebuchadnezzar (Sol-fa, 1s. 6d.) ... ... | 3 | 0 |

## B. PARSONS.

| | | |
|---|---|---|
| The Crusader ... ... ... ... ... | 3 | 6 |

## T. M. PATTISON.

| | | |
|---|---|---|
| May Day ... ... ... ... ... ... | 1 | 6 |
| The Ancient Mariner ... ... ... ... | 2 | 6 |
| The Lay of the Last Minstrel (Sol-fa, 9d.) | 2 | 6 |
| The Miracles of Christ (Sol-fa, 9d.) ... | 2 | 0 |

## A. L. PEACE.

| | | |
|---|---|---|
| St. John the Baptist (Sol-fa, 1s.) ... ... | 2 | 6 |

## PERGOLESI.

| | | |
|---|---|---|
| Stabat Mater (Female Voices) (Sol-fa, 6d.) | 1 | 0 |

## CIRO PINSUTI.

| | | |
|---|---|---|
| Phantoms—Fantâsmi nell' ombra ... ... | 1 | 0 |

## PERCY PITT.

| | | |
|---|---|---|
| Hohenlinden (Men's Voices) ... ... ... | 1 | 6 |

## V. W. POPHAM.

| | | |
|---|---|---|
| Early Spring ... ... ... ... ... | 1 | 0 |

## A. H. D. PRENDERGAST.

| | | |
|---|---|---|
| The Second Advent ... ... ... ... | 1 | 6 |

## E. PROUT.

| | | |
|---|---|---|
| Damon and Phintias (Male Voices) ... ... | 2 | 6 |
| Freedom ... ... ... ... ... ... | 1 | 0 |
| Hereward ... ... ... ... ... ... | 4 | 0 |
| Queen Aimée (Female Voices)... ... ... | 2 | 6 |
| The Hundredth Psalm (Sol-fa, 4d.)... ... | 1 | 0 |
| The Red Cross Knight (Sol-fa, 2s.) ... | 4 | 0 |

## PURCELL.

| | | |
|---|---|---|
| Dido and Æneas ... ... ... ... ... | 2 | 6 |
| Ode on St. Cecilia's Day ... ... ... | 2 | 0 |
| Te Deum and Jubilate in D ... ... ... | 1 | 0 |
| Ditto (Edited by Dr. Bridge) (Sol-fa, 6d.) | 1 | 0 |
| Three Scenes from "King Arthur" ... | 1 | 6 |

## LADY RAMSAY.

| | | |
|---|---|---|
| The Blessed Damozel ... ... ... ... | 2 | 6 |

## F. J. READ.

| | | |
|---|---|---|
| The Song of Hannah ... .. ... ... | 1 | 0 |

## J. F. H. READ.

| | | |
|---|---|---|
| Bartimeus ... ... ... ... ... ... | 1 | 6 |
| Caractacus ... ... ... ... ... ... | 2 | 6 |
| Harold ... ... ... ... ... ... | 4 | 0 |
| In the Forest (Male Voices) ... ... ... | 1 | 0 |
| Psyche ... ... ... ... ... ... ... | 5 | 0 |
| The Consecration of the Banner ... ... | 1 | 6 |
| The Death of Young Romilly... ... ... | 1 | 6 |
| The Hesperus (Sol-fa, 9d.) ... ... ... | 1 | 6 |

## DOUGLAS REDMAN.

| | s. | d. |
|---|---|---|
| Cor Unam, Via Una ... ... ... ... | 2 | 6 |

## C. T. REYNOLDS.

| | | |
|---|---|---|
| Childhood of Samuel (Sol-fa, is.) ... ... | 2 | 0 |

## ARTHUR RICHARDS.

| | | |
|---|---|---|
| Punch and Judy (Operetta) (Sol-fa, 6d.) ... | 1 | 6 |
| The Waxwork Carnival (Sol-fa, 8d.) ... | 2 | 0 |

## J. V. ROBERTS.

| | | |
|---|---|---|
| Jonah ... ... ... ... ... ... ... | 2 | 0 |

## W. S. ROCKSTRO.

| | | |
|---|---|---|
| The Good Shepherd ... ... ... ... | 2 | 6 |

## J. L. ROECKEL.

| | | |
|---|---|---|
| The Hours (Female Voices) (Sol-fa, 9d.) ... | 2 | 0 |
| The Silver Penny (Sol-fa, 9d.)... ... ... | 2 | 0 |

## EDMUND ROGERS.

| | | |
|---|---|---|
| The Forest Flower (Female Voices) ... | 2 | 6 |

## ROLAND ROGERS.

| | | |
|---|---|---|
| Florabel (Female Voices) (Sol-fa, is.) ... | 2 | 6 |
| Prayer and Praise... ... ... ... ... | 4 | 0 |

## ROMBERG.

| | | |
|---|---|---|
| The Lay of the Bell (New Edition, translated by the Rev. J. Troutbeck, D.D.) | 1 | 0 |
| Ditto (Sol-fa) .. ... ... | 0 | 8 |
| The Transient and the Eternal (Sol-fa, 4d.) | 1 | 0 |

## ROSSINI.

| | | |
|---|---|---|
| Moses in Egypt ... ... ... ... ... | 6 | 0 |
| Stabat Mater (Sol-fa, is.) ... ... ... | 1 | 0 |

## CHARLES B. RUTENBER.

| | | |
|---|---|---|
| Divine Love ... ... ... ... ... ... | 2 | 6 |

## ED. SACHS.

| | | |
|---|---|---|
| King-Cups ... ... ... ... ... ... | 1 | 0 |
| Water Lilies ... ... ... ... ... | 1 | 0 |

## C. SAINTON-DOLBY.

| | | |
|---|---|---|
| Florimel (Female Voices) ... ... ... | 2 | 6 |

## CAMILLE SAINT-SAËNS.

| | | |
|---|---|---|
| The Heavens declare—Cœli enarrant (Psalm 19) ... ... ... ... ... | 1 | 6 |

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